

THE EFFECTIVENESS OF ARMY MUSIC IN ACCOMPLISHING THE ARMY PUBLIC  
AFFAIRS MISSION

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MASTER OF MILITARY ART AND SCIENCE  
General Studies

by

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## ABSTRACT

THE EFFECTIVENESS OF ARMY MUSIC IN ACCOMPLISHING THE ARMY PUBLIC AFFAIRS MISSION, by Major Daniel F. Toven, 89 pages.

Army music units have historically conducted community engagement missions on behalf of Army Public Affairs to engender trust and confidence in the U.S. Army among U.S. citizens. Measuring the effectiveness of Army music in achieving that goal has, however, proven elusive. This study first shows through a survey of the existing neuroscientific literature dealing with the human brain's processing of music that music is the ideal medium for communicating these messages to the public. The study then offers a new model for a measure of effectiveness of Army music by examining a four-year collection of e-mail comments from audience members at The U.S. Army Field Band performances. These e-mails, of which 95 percent indicate positive or overwhelmingly positive reactions to the performances, demonstrate clear and powerful emotional reactions such as joy, pride, and patriotism. These emotional responses further show a link to the Army and to the Public Affairs mission of engendering trust and confidence in the U.S. Army.

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## ACRONYMS

ADP	Army Doctrinal Publication
ADRP	Army Doctrinal Reference Publication
AR	Army Regulation
ATP	Army Techniques Publication
ATTP	Army Tactics, Techniques, and Procedures
CPA	Chief, Public Affairs
DOD	Department of Defense
FM	Field Manual
IO	Information Operations
JP	Joint Publication
MPT	Musical Performance Team
PA	Public Affairs
TUSAFB	The U.S. Army Field Band
USAREUR	United States Army Europe

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## CHAPTER 1

### INTRODUCTION

If war is an act of force, the emotions cannot fail to be involved.<sup>1</sup>  
— Clausewitz, *On War*

Nineteenth century military theoretician Carl von Clausewitz expresses his military theory through the *Zeitgeist* of Romanticism in that he embraces the irrational<sup>2</sup> nature of war. He respects the intangible forces that heavily influence the conduct and outcome of war, such as chaos, genius, and emotion. Clausewitz's seminal work, *On War*, attempts to present a fuller picture of war by including the unpredictable and often ill-defined elements of human nature within a theoretical framework. By contrast, Clausewitz's contemporary, Antoine-Henri Jomini, along with many other theorists, applied a more "scientific" approach to military theory, which attempts, as put by military historian John Shy, to reduce strategy to "a set of prescriptive techniques for military analysis and planning,"<sup>3</sup> This approach is undoubtedly essential at the tactical and operational level, but it comes up lacking at the strategic level. Clausewitz does not eschew the logical, scientific aspects of war; rather, he goes a step further by folding the elements of human genius and emotions into his theory.

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<sup>1</sup> Carl von Clausewitz, *On War*, trans. Vom Kriege (Princeton, NJ: Princeton University Press, 1976), 76.

<sup>2</sup> Irrational, in this context, is not intended to express the opposite of "rational." Instead it refers to things that, by their very nature, cannot be explained by logic or reason (e.g., emotions). In addition, the term is not intended to denote hysteria.

<sup>3</sup> John Shy, "John Shy," in *Makers of Modern Strategy from Machiavelli to the Nuclear Age*, ed. Peter Paret (Princeton, NJ: Princeton University Press, 1986), 143.

Recognizing the human element's effect on war, as posited by Clausewitz, in addition to realizing the impact of the ever-increasing flow of information brought about by rapid advancements in technology, the Army has placed growing emphasis on information operations (IO). The Army recognizes it must maintain a presence in the information domain to ensure that it has a voice in the broader public discourse throughout the range of military operations. An essential component of IO is public affairs (PA) activity, which fulfills the Army's obligation to "communicate with the American public."<sup>4</sup> This communication requires honesty, forthrightness, and accuracy to ensure the continued trust of the American people. Field Manual (FM) 3-61, *Public Affairs*, includes community engagement activities within its definition of PA activities and acknowledges that they "help to establish conditions that lead to confidence in the Army and its readiness to conduct unified land operations."<sup>5</sup> The Army requires the trust and confidence of the American people to remain relevant and effective; and while these things may begin as intellectual processes, they ultimately reside in the realm of emotions.

Moreover, since instituting the all-volunteer military in 1973, the number of Americans who have served has declined precipitously, creating an awareness gap between those in uniform and the rest of society, which top military leaders have increasingly highlighted in the past few years. As he prepared to depart as Chairman of the Joint Chiefs of Staff, Admiral Mike Mullen told *Time Magazine*, "Long term, if the

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<sup>4</sup> Joint Chiefs of Staff, Joint Publication (JP) 3-61, *Public Affairs* (Washington, DC: Department of Defense, 2010), I-1.

<sup>5</sup> Headquarters, Department of the Army, Field Manual (FM) 3-61, *Public Affairs Operations* (Washington, DC: Department of the Army, 2014), 1-1.

military drifts away from its people in this country, that is a catastrophic outcome we as a country can't tolerate."<sup>6</sup> Current Chairman, General Martin Dempsey, echoed that concern in his July 2013 opinion piece for *Military Times*, titled "Ensuring Another 40 Years for the All-Volunteer Force," in which he said, "the last decade of war has affected the relationship between our society and military. We can't allow a sense of separation to grow between us. As the all-volunteer force enters its fifth decade, civilians and the military need to maintain the shared understanding necessary for a healthy relationship."<sup>7</sup>

Since relationships are largely based on emotions, it stands to reason that PA messaging must contain emotional components. Advertisers have long recognized the importance of linking messaging and emotions. Recipients of messaging are far more likely to empathize with the message if they feel an emotional connection. Copious research in the past few decades has proven that human beings are first and foremost influenced by our emotions; critical thinking follows, if at all. Even when our lives depend on it, we are far more likely to change our opinions and behavior when our emotions are engaged.<sup>8</sup>

Music is a highly effective means of forging an emotional connection. Advertisers and movie producers have learned to use the power of music to influence audiences to great effect. One only need to watch a dramatic scene in a movie with the music removed

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<sup>6</sup> Mark Thompson, "Battleland, Military Intelligence for the Rest of Us," *Time*, November 10, 2011, accessed January 31, 2015, <http://nation.time.com/2011/11/10/an-army-apart-the-widening-military-civilian-gap/>.

<sup>7</sup> Martin Dempsey, "Opinion: Ensuring Another 40 Years For The All-Volunteer Force," *Military Times*, July 11, 2013, accessed January 31, 2015, <http://archive.militarytimes.com/article/20130711/NEWS01/307110017/>.

<sup>8</sup> Alan Deutschman, "Change of Die," *Fast Company*, May 2005, 53.

to appreciate the effect the musical score has on the viewer's experience. Without the music, the scene becomes far less dramatic with much less of an emotional impact.

Recent research in the way the brain processes and responds to music gives credence to what advertisers and producers have known intuitively for many decades. Listening to music elicits responses across several regions of the brain, including the most primitive regions as well as those regions associated with emotion.<sup>9</sup> More specifically, the emotions experienced by listening to music elicit responses in the areas of the brain associated with reward, motivation, and arousal. Because of its robust musical structure, the Army is well equipped to increase its connection to the American public through music and the emotions it evokes.

### Army Bands

Musicians have been part of the American military since its inception. George Washington's General Order of 4 June 1777 states, "Nothing is more agreeable, and ornamental, than good music; every officer, for the credit of his corps, should take care to provide it."<sup>10</sup> Since that time, Army music has evolved to include 99 bands: 33 Active Duty bands, 17 Army Reserve bands, and 51 Army National Guard Bands.<sup>11</sup> Of the 33 Active Duty bands, four are designated as "special bands" and have different organizational structures, recruiting methods, and accession procedures. All Army bands,

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<sup>9</sup> Daniel J. Levitin, *This Is Your Brain on Music: The Science of Human Obsession* (New York, NY: Penguin Group, 2006), loc. 2920, Kindle.

<sup>10</sup> "General Orders, June 4, 1777," Founders Online, accessed 25 January 2015, <http://founders.archives.gov/documents/Washington/03-09-02-0600>.

<sup>11</sup> U.S. Army, "Army Bands Online," accessed February 22, 2015, <http://www.music.army.mil/organizations/>.

however, share a common mission, which, according to Army Regulation (AR) 220-90 *Army Bands*, is to “provide music throughout the entire spectrum of operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote America’s interests at home and abroad.”<sup>12</sup>

Army Training, Techniques, and Procedures (ATTP) 1-19 *Army Bands* breaks this mission into two broad categories: Home Station and Deployed.<sup>13</sup> The manual then further subdivides them into more focused mission categories. The primary deployed mission is to enhance soldier morale. “Bands contribute to the fight by providing a source of esprit de corps or musical respite.”<sup>14</sup> The other categories are support to multinational forces (both a morale and public relations mission) and support to host nations (largely a public relations mission).<sup>15</sup>

The home-station mission is divided into four subcategories: soldier and family support, wounded warrior outreach, community relations, and educational outreach. The first two categories once again deal with morale and aim to use music to lift the spirits of soldiers and their families and to instill in soldiers the “will to fight and win.”<sup>16</sup> Musical support of military ceremonies also falls under the umbrella of soldier and family support.

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<sup>12</sup> Headquarters, Department of the Army, Army Regulation (AR) 220-90, *Army Bands* (Washington, DC: Department of the Army, 2007), 7.

<sup>13</sup> Headquarters, Department of the Army, Army Training, Techniques, and Procedures (ATTP) 1-19, *Army Bands* (Washington, DC: U.S. Army, 2010), 3-1.

<sup>14</sup> *Ibid.*, 3-2.

<sup>15</sup> *Ibid.*

<sup>16</sup> Headquarters, Department of the Army, AR 220-90, *Army Bands*, 2-1.

The categories of community relations and, to an extent, educational outreach are an indication of the direct link, doctrinally, to PA activities. This link is reinforced by AR 360-1 *Public Affairs*, which states, “Army commanders at all levels are encouraged to provide Army marching units, bands . . . for functions conducted in the public domain.”<sup>17</sup> Furthermore, the Army Chief, Public Affairs (CPA) is charged within the same regulation with various aspects of oversight of Army band functions.<sup>18</sup>

The composition and structure of Army bands has evolved over the course of history. Some aspects remain unchanged (e.g. the use of drums for marching); but as musical styles, tastes, and technology evolve, so do Army bands. For example, the 1940s saw the addition of jazz bands to the Army band makeup. Throughout World War II, these ensembles entertained the troops at home and abroad with the popular music of the era. The Army Air Corps even claimed jazz-great Glenn Miller as one of its band officers.<sup>19</sup>

The Army bands of today have reorganized once again to provide the popular music of our time in addition to traditional military music. ATTP 1-19 describes the current structure as being composed of musical performance teams (MPT)—small

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<sup>17</sup> Headquarters, Department of the Army, Army Regulation (AR) 360-1, *The Army Public Affairs Program* (Washington, DC: Department of the Army, 2011), 27.

<sup>18</sup> *Ibid.*, 2, 7, 8, 13.

<sup>19</sup> David Moore, “Big Band in the Barracks: Looking Back At The Music of WWII and the Greatest Generation,” Veterans United Network, May 17, 2013, accessed February 17, 2015, <http://www.veteransunited.com/network/big-band-in-the-barracks-looking-back-at-the-music-of-wwii-and-the-greatest-generation/>.

ensembles of varying size organized around a particular genre of music.<sup>20</sup> The number of MPTs per band is determined by the overall authorized personnel strength of the unit, but the types of MPTs are relatively consistent. Examples of MPTs include popular music ensemble (i.e. rock band), brass quintet, woodwind quintet, jazz band, and ceremonial band (i.e. marching band). These various MPTs can be reconfigured as necessary to perform other types of music and, in many of the larger bands, can also be assembled *en masse* to constitute a traditional concert band.

The U.S. Army Field Band (TUSAFB), one of the four special bands previously mentioned, is stationed in Washington, D.C.<sup>21</sup> and falls under the operational control of the Army's CPA.<sup>22</sup> The band is one of three Army special bands located in the National Capital Region,<sup>23</sup> the other two being The U.S. Army Band, "Pershing's Own," which is based at Fort Meyer in Arlington, VA, and the Old Guard Fife and Drum Corps,<sup>24</sup> based at Fort McNair, which lies within the District of Columbia. TUSAFB's attachment to the

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<sup>20</sup> Headquarters, Department of the Army, Army Techniques Publication (APT) 1-19, *Army Bands* (Washington, DC: Department of the Army, 2015), 2-1 – 2-9.

<sup>21</sup> TUSAFB is currently stationed at Fort Meade, Maryland. While not within the boundaries of the District of Columbia, Fort Meade is part of the Military District of Washington, which encompasses all of the military installations within the National Capital Region. That, in addition to the band's close ties to the CPA, who is based in the Pentagon, allows the band to claim the Capital as its home.

<sup>22</sup> Headquarters, Department of the Army, AR 360-1, *The Army Public Affairs Program*, 1.

<sup>23</sup> The U.S. Military Academy Band at West Point is the fourth special band.

<sup>24</sup> The Old Guard Fife and Drum Corps fulfills a unique mission, even among Army music units, by carrying on the musical-ceremonial traditions of the Revolutionary Army. The group consists of only period-authentic fifes, bugles, and drums, and its Soldiers wear Revolutionary-era Army uniforms.

CPA derives from its dedicated public relations mission: namely, to tour “nationally and internationally as directed by the Department of the Army.”<sup>25</sup>

General Jacob Devers, Commander of U.S. Army Field Forces in the late 1940s, organized TUSAFB in 1946 to “carry into the grassroots of our country the story of our magnificent Army, its glorious traditions and achievements, and of that great symbol of American manhood: the Ground Soldier.”<sup>26</sup> Ever since, TUSAFB has carried on that mission by touring the United States to present community engagement concerts in support of the U.S. Army Office of Public Affairs.

TUSAFB comprises four separate ensembles: America’s Big Band–The Jazz Ambassadors (see figure 1), The Volunteers rock/pop/cover band (see figure 2), The Soldiers’ Chorus, a 28-voice mixed vocal ensemble, and the Concert Band.<sup>27</sup> These ensembles, or MPTs, tour in three separate groupings. The Jazz Ambassadors and The Volunteers each tour separately while the Concert Band and The Soldiers’ Chorus typically tour and present concerts together (see figure 3). Each component tours approximately 100 days a year throughout the 48 contiguous states, as well as in Hawaii, Alaska, and international destinations by exception.

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<sup>25</sup> Headquarters, Department of the Army, ATTP 1-19, *Army Bands*, 2-4.

<sup>26</sup> U.S. Army Field Band, “Band History, 1946-present,” accessed September 28, 2014, <http://www.armyfieldband.com/pages/home/history.html>.

<sup>27</sup> Headquarters, Department of the Army, ATTP 1-19, *Army Bands*, 2-5.





Figure 1. The Jazz Ambassadors

*Source:* The U.S. Army Field Band, “Jazz Ambassadors Photographs,” accessed April 25, 2015, [http://www.armyfieldband.com/pages/sponsor/ja\\_photo.html](http://www.armyfieldband.com/pages/sponsor/ja_photo.html).



Figure 2. The Volunteers

*Source:* The U.S. Army Field Band, “Volunteers Photographs,” accessed April 25, 2015, [http://www.armyfieldband.com/pages/sponsor/vol\\_photo.html](http://www.armyfieldband.com/pages/sponsor/vol_photo.html).



Figure 3. The Concert Band and Soldiers' Chorus

*Source:* The U.S. Army Field Band, “Concert Band and Soldiers’ Chorus Photographs,” accessed April 25, 2015, [http://www.armyfieldband.com/pages/sponsor/bc\\_photo.html](http://www.armyfieldband.com/pages/sponsor/bc_photo.html).

Local communities, community groups, or organizations sponsor these performances and take on the responsibility for securing performance spaces, advertising, and ticket distribution.<sup>28</sup> Each of the MPTs are capable of performing in a variety of locations, from concert halls to high school gymnasiums, and carry sufficient audio equipment to reinforce the sound of the ensemble when the performance venue lacks organic amplification or has naturally poor acoustics.

The designation “special band” derives<sup>29</sup> primarily from the way the thus-designated units recruit and manage their personnel. Whereas the rest of the Army’s soldier-musicians are recruited and managed at the Department of the Army level, each

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<sup>28</sup> Ibid., 2-4.

<sup>29</sup> Headquarters, Department of the Army, AR 220-90, *Army Bands*, 6.

special band handles its own recruitment and personnel management.<sup>30</sup> When a vacancy occurs through retirement or attrition, the special bands advertise the opening throughout the professional music community at large (e.g. professional music journals, university and conservatory placement offices, etc.) and through their individual websites. The band then holds an audition, which is adjudicated by the band's command team along and other members of the band who have expertise in that instrument or voice, such as the instrument section leader, the group enlisted leader, etc.

Once an applicant has been selected to fill the vacant position through this highly competitive audition process, the applicant is vetted for enlistment in the Army and, if deemed eligible, sent to basic training. After completing basic training, the soldier returns to the band and is immediately promoted to the rank of staff sergeant (E6).<sup>31</sup> The Soldier's assignment is a "permanent duty assignment," which means that the soldier will serve with that particular band as long as the soldier is on active duty. This is unlike the career path of the rest of the soldiers in the Army music field, who are subject to regular, periodic reassignment.

These special recruitment and management procedures allow the special bands to attract the highest-quality musicians in the nation and to compete with other professional music organizations such as professional symphony orchestras for these highly qualified individuals. Because the special bands are often the nation's cultural representatives at the highest levels of diplomacy (see figure 4), performing for world leaders both at home

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<sup>30</sup> Ibid., 16.

<sup>31</sup> Headquarters, Department of the Army, Army Regulation (AR) 600-8-19, *Enlisted Promotions and Reductions* (Washington, DC: U.S. Army, 2015), 24.

and abroad, the Army strives to attract the best musicians possible to portray the nation in the best light possible.



Figure 4. The U.S. Army Chorus performing for Queen Elizabeth II at the White House

*Source:* Photo courtesy of the George W. Bush Library.

This paper examines the effectiveness of Army music in supporting the Army PA mission by attempting, through a survey of the existing literature, first to show the effectiveness of music as a communications tool, then to demonstrate the effectiveness of Army music by examining the audience correspondence archive of TUSAFB.

The use of musical assets for PA operations is not unique to the Army; all U.S. armed services employ professional musicians. Military musicians not only represent their particular branch of service, they represent United States. Because of that, military

musicians help other governmental partners achieve their informational objectives. Audiences with limited exposure to the U.S. Forces may not be able to identify the particular service of the performers they are seeing and hearing, but they will undoubtedly associate them with the United States.

As an Army soldier-musician with more than 11 years of experience, I have personally witnessed the effect that performances by military ensembles have on members of the public, both at home and abroad. Whether tapping their feet to the rhythm of the latest pop tune or clapping along to John Phillip Sousa's "The Stars and Stripes Forever," audiences are almost invariably engaged in a positive way by these performances. As Executive Officer of the United States Army Europe (USAREUR) Band and Director of the USAREUR Soldiers' Chorus, I often heard Army General Carter Ham, USAREUR Commanding General from 2008-2010, address the USAREUR Band and Chorus by saying; "I can send you to places where I couldn't send any other troops."

## CHAPTER 2

### LITERATURE REVIEW

#### Public Affairs

As technology has increased human connectivity, the military has increasingly focused on the importance of information operations (IO). The recognition of IO's importance, however, is not new. In describing the first element of his trinity—the people—Clausewitz succinctly expresses his theory that the conduct of war takes place in the hearts and minds of the people every bit as much, if not more than, on the battlefield.<sup>32</sup> History has repeatedly shown that winning the hearts and minds of the people, both friend and foe, is vital to military success. Passionate local resistance to the French forces' presence in Spain in the mid-eighteenth century eventually led to Napoleon's withdrawal, despite his military superiority.<sup>33</sup> In 1917-18, the anger of the citizens in World War I combatant countries at their own governments over the enormous cost of the war in human lives and material had more influence on the eventual cessation of hostilities than any military victory.<sup>34</sup>

The two examples above not only illustrate the importance of IO to the military, but also belie an important dichotomy, namely that between a foreign—either hostile or friendly—and domestic audience. Military doctrine draws a stark line between the two.

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<sup>32</sup> Clausewitz, 89.

<sup>33</sup> John A. Lynn, "Nations in Arms," in *The Cambridge History of Warfare*, ed. Geoffrey Parker (New York, NY: Cambridge University Press, 2005), 206.

<sup>34</sup> William A. Murray, "The West at War," in *The Cambridge History of Warfare*, ed. Geoffrey Parker (New York, NY: Cambridge University Press, 2005), 310-311.

The Army's doctrine divides IO into two categories: inform and influence, and clearly states, "U.S. forces strictly limit their influence activities to foreign audiences."<sup>35</sup> The Department of Defense (DOD) uses slightly different terminology, but draws the same distinction. It labels influence activities as IO, which it characterizes as "integrated employment, during military operations, of [information related capabilities] in concert with other lines of operation to influence, disrupt, corrupt, or usurp the decision making of adversaries and potential adversaries while protecting our own."<sup>36</sup> In this sense, IO essentially represents a weapon system a commander may employ to achieve offensive, defensive, or shaping military operations.<sup>37</sup>

By contrast, the concept of using IO to "inform" is a doctrine that both DOD and the Army apply when interacting with the citizens of the United States. Because of this, the responsibility for informing the public is that of the CPA, who has an obligation to uphold freedom of the press, as guaranteed by the First Amendment of the U.S. Constitution.<sup>38</sup> The right of the people to truthful, accurate information regarding the activities and objectives of the government and the military is essential to a democracy. The CPA's role in informing the American people is therefore vital to both the Army and

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<sup>35</sup> Headquarters, Department of the Army, Field Manual (FM) 3-13, *Inform and Influence Activities* (Washington, DC: U.S. Army, 2013), 1-2.

<sup>36</sup> Joint Chiefs of Staff, Joint Publication 3-13, *Information Operations* (Washington, DC: Department of Defense, 2012), I-1.

<sup>37</sup> The Army uses the term "inform and influence activities" in the same way DOD uses IO, which is delineated in Field Manual 3-13.

<sup>38</sup> US Constitution, amend. 1.

the Nation. To preserve public trust, the military must always be up front and straightforward by keeping the American people informed.

Joint Publication (JP) 3-61 *Public Affairs*, defines public affairs as “Those public information, command information, and community engagement activities directed toward both the external and internal publics with interest in the Department of Defense.”<sup>39</sup> DOD and, by extension, each of the branches of service, has an “obligation to communicate with the American public” to facilitate the development of “informed perceptions about military operations.”<sup>40</sup> Army PA doctrine further refines the service’s mandate to remain engaged with the American public in the information domain by highlighting that these activities serve to maintain the public’s understanding and support as well as to maintain the Army’s credibility with the public.<sup>41</sup>

PA activities are divided into three broad categories: public information, command information, and community engagement. JP 3-61 defines public information as “information of a military nature, the dissemination of which is consistent with security and the DOD principles of information.”<sup>42</sup> It deals largely with information disseminated to the media to allow them to report on military activities.

Command Information is directed toward members of the military and their families more so than the general public and is intended to communicate information

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<sup>39</sup> Joint Chiefs of Staff, JP 3-61, *Public Affairs*, GL-6.

<sup>40</sup> Ibid., I-1.

<sup>41</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 2-1.

<sup>42</sup> Joint Chiefs of Staff, JP 3-61, *Public Affairs*, GL-7



regarding the command's "goals, operations, and significant developments."<sup>43</sup> It helps create a common understanding among the force about ongoing activities and, thereby, helps to build and boost morale.

Community engagement, the category that most directly affects this thesis, focuses on building and strengthening relationships between the military and communities. Field Manual (FM) 3-61 states, "It is the process of working collaboratively with, and through, groups of people affiliated by geographic proximity or special interest to enhance the understanding and support for the Army, Soldiers, operations, and activities."<sup>44</sup> While accurate and timely dissemination of information may build trust, community engagement forges relationships and personal connections, which serves to cement that trust.

The military places great emphasis on building and maintaining trust with the American public. JP 3-61 lists "Fostering Public Trust and Support" as one of its six public affairs roles.<sup>45</sup> Similarly, FM 3-61 states, "Army public affairs helps the commander establish and maintain the trust between the Army and the American people that is essential to the legitimacy and support of the Army as a profession."<sup>46</sup> Both trust and support imply emotional involvement—people *feel* trust and choose to support things to which they feel emotionally connected.

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<sup>43</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 2-3.

<sup>44</sup> Ibid.

<sup>45</sup> Joint Chiefs of Staff, JP 3-61, *Public Affairs*, I-5.

<sup>46</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 2-1.

The Army recognizes the importance of the American public having confidence in its Army. A key aspect of the PA mission is “to establish conditions that lead to confidence in the Army and its readiness to conduct unified land operations.”<sup>47</sup> Likewise, the Army recognizes the reciprocal nature of this relationship and advises commanders to “recognize the strength and influence of public opinion and perception on the morale, confidence, and effectiveness of Soldiers.”<sup>48</sup> As with trust and support, confidence implies an emotional connection.

### Emotions

The *Oxford English Dictionary Online* defines emotion as, “any strong mental or instinctive feeling, as pleasure, grief, hope, fear, etc., deriving esp. from one's circumstances, mood, or relationship with others.”<sup>49</sup> Daniel Goleman, in his book entitled *Emotional Intelligence*, provides a more nuanced definition: “I take emotion to refer to a feeling and its distinctive thoughts, psychological and biological states, and range of propensities to act.”<sup>50</sup> He further points out that emotions drive us, bring us to action. The root of the word, in fact, is the Latin word *motere*, which means “to move.”<sup>51</sup> Their power in our lives is undeniable, and their nature and effect on humans has been the

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<sup>47</sup> Ibid., 2-1.

<sup>48</sup> Ibid., 2-4.

<sup>49</sup> *Oxford English Dictionary*, s.v. “emotion,” accessed February 22, 2015, <http://www.oed.com/view/Entry/61249?rskey=Eqi8vo&result=1#eid>.

<sup>50</sup> Daniel Goleman, *Emotional Intelligence: Why It Can Matter More Than IQ*, 10th ed. (New York, NY: Bantam, 2006), 289.

<sup>51</sup> Ibid., 6.

subject of increasing study. The term *EQ*, i.e. emotional intelligence, has become almost as common as the older and more widely recognized term *IQ*.<sup>52</sup>

The power of emotions in human action and decision-making cannot be overstated. While we like to think of ourselves as highly rational beings, none of us can fully escape our emotions and their effect on us. Goleman puts it exceedingly well:

A view of human nature that ignores the power of emotions is sadly shortsighted. The very name *Homo sapiens*, the thinking species, is misleading in light of the new appreciation and vision of the place of emotions in our lives that science now offers. As we all know from experience, when it comes to shaping our decisions and our actions, feeling counts every bit as much—often more—than thought. We have gone too far in emphasizing the value and import of the purely rational—of what IQ measures—in human life. For better or worse, intelligence can come to nothing when the emotions hold sway.<sup>53</sup>

The human emotional landscape is no doubt vast and varied. Much like colors, a few primary shades encompass an almost endless number of variations. Goleman offers eight distinguishable primary emotions: anger, sadness, fear, enjoyment, love, surprise, disgust, and shame.<sup>54</sup> He then lists a number of sub-primary emotions under each of those categories, which are shown in the chart below.<sup>55</sup> While by no means exhaustive, his list is enlightening and helpful to this discussion (see figure 5).

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<sup>52</sup> Ibid., ix.

<sup>53</sup> Ibid., 4.

<sup>54</sup> Ibid., 289.

<sup>55</sup> Ibid.

<p><b>Anger:</b> fury, outrage, resentment, wrath, exasperation, indignation, vexation, acrimony, animosity, annoyance, irritability, hostility</p> <p><b>Sadness:</b> grief, sorrow, cheerlessness, gloom, melancholy, self-pity, loneliness, dejection, despair</p> <p><b>Fear:</b> anxiety, apprehension, nervousness, concern, consternation, misgiving, wariness, qualm, edginess, dread, fright, terror</p> <p><b>Enjoyment:</b> happiness, joy, relief, contentment, bliss, delight, amusement, pride, sensual pleasure, thrill, rapture, gratification, satisfaction, euphoria, whimsy, ecstasy</p> <p><b>Love:</b> acceptance, friendliness, trust, kindness, affinity, devotion, adoration, infatuation</p> <p><b>Surprise:</b> shock, astonishment, amazement, wonder</p> <p><b>Disgust:</b> contempt, disdain, scorn, abhorrence, aversion, distaste, revulsion</p> <p><b>Shame:</b> guilt, embarrassment, chagrin, remorse, humiliation, regret, mortification, contrition.</p>
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Figure 5. Goleman's Families of Emotions

Source: Daniel Goleman, *Emotional Intelligence: Why It Can Matter More Than IQ* (New York, NY: Bantam Books, 2006).

Humans experience emotions not only individually, but also collectively. Shared experience can give rise to shared emotions, and the degree to which people experience shared emotion is relative to the level of commitment to the shared cause or experience.<sup>56</sup> Therefore, if a group of people share a commitment or value. e.g. patriotism, and share an emotion-producing experience, the emotions experienced will be heightened because of their shared commitment or value. The deeper the shared commitment, the deeper the emotional experience will be.<sup>57</sup>

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<sup>56</sup> Mikko Salmela, "Shared Emotions," *Philosophical Explorations* 15, no. 1 (March 2012): 45.

<sup>57</sup> *Ibid.*, 43.

### Music as a Communications Medium

Two of the most common media through which humans communicate are words and images, and these are the predominant media used by military PA professionals in carrying out their duties. Humans, uniquely, use language to communicate ideas and concepts, which then allow us to grapple with those ideas and concepts in the abstract. Images often bring a fuller understanding of the message being communicated. “A picture is worth a thousand words” goes the old adage. Images allow us to be, to a certain degree, virtually present somewhere other than where we are. They can be used in conjunction with language, or they can function independently to communicate information, often more powerfully than language. While modern technology has facilitated easier dissemination of images, language, nonetheless, remains the primary mode of communication for PA activities.

Language, however, has limitations, and this has to do with the type of information it communicates. Iain McGilchrist, a psychiatrist, neuroimaging researcher, and former don of English at Oxford University, addresses this in his book, *The Master and His Emissary*, in which he reinvigorates the study of the brain hemispheres and how they process information.<sup>58</sup> In the section called “Language, Truth and Music,” he asserts that the brain has two ways of knowing things, which he delineates with the German words *kennen* and *wissen*.<sup>59</sup> *Kennen*, associated with the left hemisphere, is that type of knowing derived from assembling bits of information. *Wissen*, by contrast, refers to

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<sup>58</sup> Iain McGilchrist, *The Master and His Emissary, The Brain Divided and the Making of the Western World* (New Haven, CT: Yale University Press, 2009), loc. 152, Kindle.

<sup>59</sup> *Ibid.*, loc. 2638.

“knowing” in a fuller sense. He illustrates this by drawing the reader’s attention to the different ways of knowing a person. One can know, for example, the height, weight, hair color, place of birth, current occupation, and marital status of a person, and this collection of information forms a picture of an individual. This type of knowing is what McGilchrist defines as *kennen*.<sup>60</sup>

It is most likely obvious, however, that this type of knowing does not give us the whole picture of the person. We do not truly “know” another unless we have an encounter or, more exactly, many encounters with the individual and gain knowledge through first-hand interaction. This second type of knowledge, *wissen*, which is associated with the right hemisphere of the brain, takes into account those aspects of the person that arise from our experience of the individual and, in a sense, defies description. We refer to having a “feel” for the person when we know someone in this sense, and this type of knowing can arise only out of relationship, implying a sense of the real, the present, rather than the abstract.<sup>61</sup>

Of relevance to the concept of communication is that the first type of knowing, *kennen*, is almost wholly dependent on language, which, by its very nature, is an abstraction. A word represents an object; it is not the object itself. Whether spoken or written, language forms a mental construct of an object or concept and processes that construct in the abstract. *Wissen*, however, rises above language and enters the realm of emotions and impressions. Language can certainly aid in this type of knowing, but it can never paint the whole picture. In fact, humans communicate this type of knowledge

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<sup>60</sup> Ibid., loc. 2626.

<sup>61</sup> Ibid., loc. 2615.

largely *without* language. Indeed, this type of communication is extra- or supra-lingual. To continue McGilchrist's metaphor of knowing a person, no amount of words, no matter how detailed and extensive, can ever completely describe another person.<sup>62</sup> To truly know someone, we need to experience the other person, and this requires and implies relationship.

McGilchrist points out, "It is estimated that even now over 90 percent of communication between humans is by nonverbal means."<sup>63</sup> He goes on to say,

Because the part of communicating that we are aware of lies in the choice of words, we imagine wrongly that that must be where most, or perhaps even all, communication lies. What we are not conscious of, and need for most purposes to remain unconscious of, is that the majority of the messages we communicate are not in words at all.<sup>64</sup>

Nonverbal communication comes in myriad forms: gesture, facial expression, posture, vocal volume, and intonation, to name a few. These factors communicate in the absence of language and enhance verbal communication. The absence of these emotional indicators highlights their importance, particularly in the today's world of information technology, in which the inability to communicate tone in electronic communication, such as e-mail or text messages, frequently leads to misunderstandings.

According to McGilchrist, music is the nonverbal communication *par excellence* because "it speaks *to* us, not *about* things."<sup>65</sup> In other words, music is a form of direct communication at the emotional level that does not require abstraction (via language) and

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<sup>62</sup> Ibid., loc. 2615.

<sup>63</sup> Ibid., loc. 2923.

<sup>64</sup> Ibid., loc. 2901.

<sup>65</sup> Ibid., loc. 2923.

re-presentation to our brains. In short, music does not require language to communicate; it communicates *wissen*, not *kennen*.

He also makes the case that music may have actually been the precursor to language or, to put it another way, that language evolved from music. He bases his hypothesis on the study of pre- and post-language-capable human skeletons, which reveal the presence of identical physiological characteristics necessary for fine motor control of “articulation and respiration.”<sup>66</sup> The ability to control these things, e.g. the diaphragm and the tongue, distinguishes humans from other nonverbal, higher-order mammals, and this ability can be ascertained in skeletons by measuring the size of the canals that carry the nerves to these organs.<sup>67</sup> Larger canals indicate more nerves going to these organs, which in turn indicates increased fine motor control. The canals in pre-language-capable humans are identical in size to those of language capable humans, which are, by contrast, smaller than those of apes and monkeys. He explains his conclusion this way:

The most likely answer [to why these characteristics are present in pre-verbal humans] is a surprise for most of us. For the explanation of this sophisticated control and modulation of the production of sound, in the absence of language as we know it, has to be that it was for a sort of non-verbal language, one in which there was intonation and phrasing, but no actual words: and what is that, if not music?<sup>68</sup>

Whether music evolved as the precursor to language or not, many experts agree on its omnipresence and ubiquity across space and time. In his chapter “How Music Works” from the book *Music and Manipulation: On Social Uses and Social Control of*

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<sup>66</sup> Ibid., loc. 2801

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.



*Music*, Steve Brown writes, “music is a functional object whose universal persistence over time and place has resulted from its contribution to the operations of societies.”<sup>69</sup>

Ellen Dissanayake makes a similar assertion by saying, “the activities of singing and otherwise making and participating in music appear to be universal in humans.”<sup>70</sup>

Dissanayake goes on to develop a theory of how music arouses emotions in the human brain. She bases her theory on the study of ritual and ritual actions, in both animals and humans, and their effect. She describes ritualization as when “components of a behavior that occurs as part of normal, everyday, instrumental activity . . . are, as it were, ‘selected’ or taken out of context, ‘ritualized,’ and used to signal an entirely different motivation.”<sup>71</sup> These ritualized actions are intended to “influence (affect or manipulate) the behavior of another animal.”<sup>72</sup> Ritualization occurs by making the previously ordinary behavior extraordinary by simplification/formalization, repetition, and exaggeration in time and space.<sup>73</sup> When ritualization has occurred in humans, its purpose, anthropologically speaking, has served to exert social control, and the mental means through which it accomplishes that is through emotion. Human rituals create

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<sup>69</sup> Steven Brown, “‘How Does Music Work?’ Toward a Pragmatics of Musical Communication,” in *Music and Manipulation: On the Social Uses and Social Control of Music*, ed. Steven Brown and Ulrik Volgsten (Brooklyn, NY: Berghahn Books, 2006), 2.

<sup>70</sup> Ellen Dissanayake, “Ritual and Ritualization: Musical Means of Conveying and Shaping Emotion in Humans and Other Animals,” in *Music and Manipulation: On the Social Uses and Social Control of Music*, ed. Steven Brown and Ulrik Volgsten (Brooklyn, NY: Berghahn Books, 2006), 32.

<sup>71</sup> *Ibid.*, 4.

<sup>72</sup> *Ibid.*

<sup>73</sup> *Ibid.*, 5.

shared emotion among the participants and observers, which then reinforces the social behavior being ritualized.<sup>74</sup> A common example of this is a wedding, one of the most ritualized behaviors in western society. Weddings evoke strong emotions in those in attendance. Anyone who has attended a wedding knows the feelings of happiness and joy shared among those present. What might the purpose of these rituals be and what social behaviors are being reinforced? Weddings celebrate the coupling of two individuals for mutual support and monogamous sexual interaction. It is not hard to imagine the social and biological benefits of encouraging this coupling for survival and child rearing.

More to the point, Dissanayake draws a connection between the way emotions are aroused and manipulated in both ritual and music and posits that those things that are the cause in the former—simplification, formalization, repetition, and exaggeration in time and space—are the very things that do so in the latter. These things give rise to salience, i.e. a change from the ordinary, which in turn has been shown to stimulate emotion in the human brain.<sup>75</sup>

Daniel Levitin confirms this theory in his book *This is Your Brain on Music, The Science of a Human Obsession*, in which he lays out in great detail the current cognitive neuroscience of music.<sup>76</sup> He looks at various studies, including his own, that use modern brain-imaging technology to determine which regions of the brain are stimulated when listening to music and how these regions interact during the process. He looks at music from a neurological standpoint and goes on to explain various reasons for individual

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<sup>74</sup> Ibid., 7.

<sup>75</sup> Ibid., 8.

<sup>76</sup> Levitin, loc. 1273-1678.

musical preferences, i.e. why we like the music we like. Levitin shows that listening to music elicits emotional responses in the human brain. Furthermore, these responses appear in areas of the brain linked to reward and motivation, which have an enormous effect on perception and how we interpret events and information.

In his elucidation of how the brain processes music, which he bases on more than a century's worth of research that has led to very reliable maps of the brain's functioning,<sup>77</sup> he notes that while nearly every part of the brain is involved in processing music, both as a listener and as a performer, "the emotions we experience in response to music involve . . . the cerebellar vermis, and the amygdala—the heart of emotional processing in the cortex."<sup>78</sup> While most of us intuitively know that music elicits emotional responses, Levitin provides scientific proof. Agreeing with both Brown and Dissanayake, Levitin also confirms that "music is unusual among all human activities for both its ubiquity and its antiquity,"<sup>79</sup> and points out, anecdotally, that "Americans spend more money on music than on sex or prescription drugs."<sup>80</sup>

Advertisers have long recognized music's emotive powers and have used music quite effectively in plying their trade. One need only try to recall a television or radio commercial that did not use music. Any of us would be hard pressed to do so. Advertisers and effective communicators recognize that emotional resonance increases the connection with an audience and influences the audience's perceptions and decisions.

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<sup>77</sup> Ibid., loc. 1295.

<sup>78</sup> Ibid., loc. 1333.

<sup>79</sup> Ibid., loc. 124.

<sup>80</sup> Ibid., loc. 151.

## CHAPTER 3

### METHODOLOGY

This thesis draws a connection between neuroscience as it pertains to music's effect on the brain, the corollary between emotional resonance and messaging, and the effective use of Army music elements within PA activities. To do so, the study will focus on a segment of TUSAFB's collection of audience responses to various performances to identify recurring words or phrases that indicate an emotional response and to determine if those responses indicate a link to the themes of confidence in and support of the U.S. Army, which constitute an element of the Public Affairs mission statement.

The use of TUSAFB's collection allows for a broad-spectrum audience analysis. The e-mail messages span a period of four years, from October 2010 to August 2014, and represent reactions from across the country. Whereas most Army music units operate within a circumscribed, defined region, TUSAFB has the entire Nation as its area of responsibility. TUSAFB's annual tour schedule encompasses an average of 110 days and is usually broken up into three tours per year: one each in the fall and spring, which last approximately five to six weeks, and a shorter summer tour of approximately two to three weeks. The band's multiyear tour plan, coordinated by the Office of the Assistant Secretary of Defense for Public Affairs, divides the forty-eight contiguous states into five tour areas (see figure 6). The band covers two tour areas each calendar year. This allows the various MPTs to canvas the continental U.S. every two and a half years.

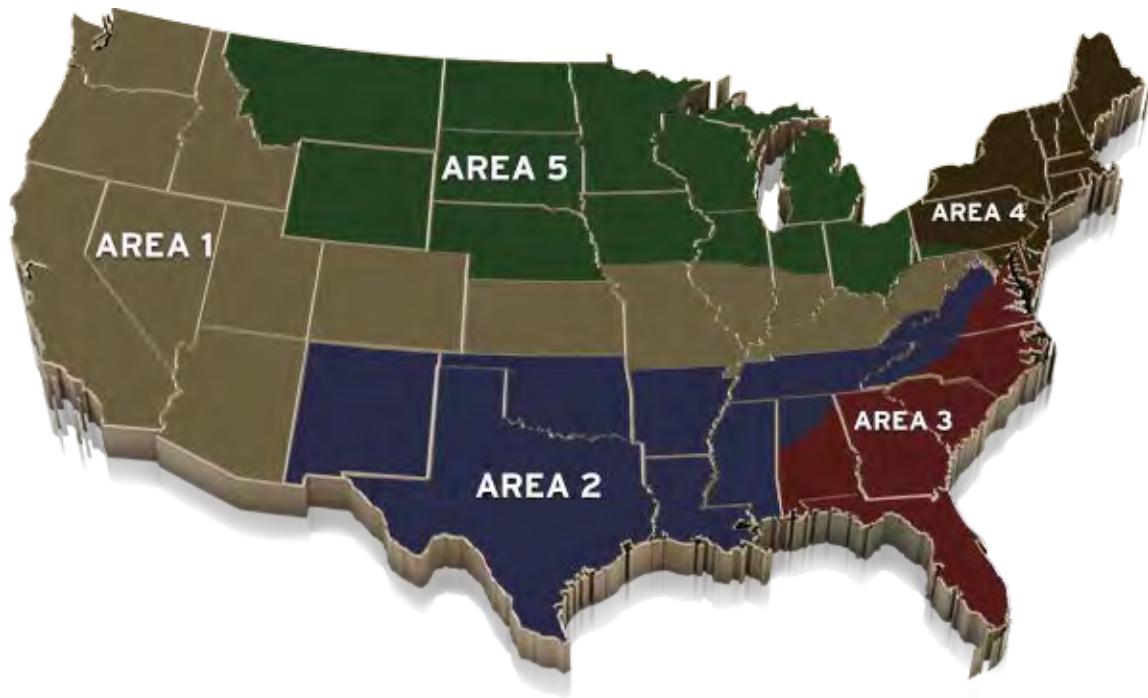


Figure 6. TUSAFB Tour Areas

*Source:* The U.S. Army Field Band, “Touring Mission,” accessed December 11, 2014, <http://www.armyfieldband.com/pages/home/touring.html>.

The data also represents audience reactions to the wide diversity of musical genres presented by the various, distinct TUSAFB MPTs. The Concert Band and Soldiers’ Chorus combined MPT, by virtue of its size (65 instrumentalists and 28 vocalists) and robust musical capabilities, performs a wide variety of musical genres that include everything from the traditional military music most commonly associated with military bands (e.g. patriotic songs, marches, etc.), to light classical, jazz, opera, Broadway, and pop. The Jazz Ambassadors, which carries the additional moniker of “America’s Big Band,” performs traditional and contemporary American jazz and reaches both a niche of an audience as well as one that either remembers or has a historical appreciation for the popular music of the World War II era. The Volunteers, a

five-piece popular music ensemble, reaches young audiences by playing current musical hits and older audiences by playing “top 40” hits and classic rock.

The e-mail messages were obtained from TUSAFB’s tour operations section, which collects and responds to all correspondence the unit receives. The texts of the messages was copied and pasted into a Microsoft Word document. They were made anonymous by stripping any information that would identify their authors. The data was first scanned for duplicate, irrelevant, and junk e-mails so that the remaining text contained only responses to live performances by the MPTs. The text was then reviewed to find words and phrases that indicated emotional reactions and evidence that the commenters connected the performance with the military and the Army. The e-mail was also evaluated to time to determine if the content indicated a positive, negative, or mixed reaction.

### Limitations and Delimitations

The data contained in these e-mail messages do not represent a random sampling. Rather, members of the audience submit their comments voluntarily by responding to a request for feedback, which is voiced by each MPT’s emcee toward the end of every performance. Additionally, each printed program repeats this request and contains the band’s e-mail address. The programs also provide a postal mailing address for audience members who would rather send a letter than an e-mail message. This study, however, is based only on the e-mail that was received.

In addition, this study is based on e-mail received by one of the 99 Army bands. Analysis of e-mail received by other military bands would be possible and would be

recommended for further study. The e-mail from TUSAFB is, however, diverse enough to substantiate this thesis.

A further delimitation is the focus on domestic PA activities rather than PA activities abroad or on IO as a whole. Similar research could be done to measure the emotional reactions to Army band performances by foreign audiences, which would show how effectively Army bands are contributing to the Army's international PA mission.

Measuring effectiveness, by virtue of its qualitative rather than quantitative nature, is difficult. Army music units have dramatically improved their quantitative measures of performance over the past decade by carefully tracking the number of attendees at performances. Music units track these figures by using the Army Music Intranet, which allows the Army music field to amalgamate these numbers and use them to show cost-effectiveness through a "cost-per-seat" ratio. Measures of effectiveness, however, have proven elusive. How can the Army measure the public's trust and confidence in the Army? One way is to evaluate the public's written comments about their reactions to various performances of TUSAFB. This study does that.

## CHAPTER 4

### ANALYSIS

The overview of literature in chapter 2 highlights the emotive components of the PA mission and the effectiveness of music in communicating in this manner. In addition to keeping the American public informed of Army operations, PA professionals are charged with maintaining the public trust and confidence in the Army. This essential charge is inherent in the community-engagement mandate, one of the three pillars of the PA mission.<sup>81</sup> Commanders and PA professionals foster support by investing in relationships with the American public. According to FM 3-61, *Army Public Affairs*, “Commanders must build and maintain positive relationships with key publics.”<sup>82</sup> By doing so, commanders, as representatives of the Army commands they serve, “increase public trust and support.”<sup>83</sup>

PA doctrine specifies Army bands as one of several media for accomplishing this PA mission.<sup>84</sup> Their effectiveness in doing so, however, is generally taken for granted. Music’s ability to connect with people seems to be common knowledge; we know that intuitively. Current understanding of neuroscience and music’s effect on the human brain, however, enables us to make the connection somewhat more explicit.

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<sup>81</sup> Joint Chiefs of Staff, JP 3-61, *Public Affairs*, III-1.

<sup>82</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 4-1.

<sup>83</sup> *Ibid.*, 4-2.

<sup>84</sup> *Ibid.*, 4-1.



We now know that music stimulates areas of the brain associated with emotion and motivation. It communicates in ways similar to language, yet ways more profound.

As Levitin puts it:

Music appears to mimic some of the features of language and to convey some of the same emotions that vocal communication does, but in a nonreferential, and nonspecific way. It also invokes some of the same neural regions that language does, but far more than language, music taps into primitive brain structures involved with motivation, reward, and emotion.<sup>85</sup>

If we view this assertion through the lens of McGilchrist's work regarding left and right brain processing of information, it takes on further significance. Levitin's reference to nonreferential and nonspecific communication aligns with McGilchrist's definition of the way the right hemisphere of the cerebral cortex processes information, particularly nonverbal communication.<sup>86</sup> Given McGilchrist's assertion that over 90 percent of human communication is nonverbal,<sup>87</sup> it follows logically that the Army has at its disposal effective means of nonverbal communication, particularly since these modes of communication are the most effective means of communicating emotion as well as building and strengthening relationships.

To be sure, Army commanders and PA professionals have other, nonverbal means of communication at their disposal. Harvard professor Joshua Green has shown through his research the effectiveness of images in emotional communication.<sup>88</sup> FM 3-61 also

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<sup>85</sup> Levitin, loc. 2927.

<sup>86</sup> McGilchrist, loc. 2901.

<sup>87</sup> Ibid., loc. 2923.

<sup>88</sup> Shankar Vedantam, "Why Mental Pictures Can Sway Your Moral Judgement," NPR, September 20, 2012, accessed February 1, 2015, <http://www.npr.org/2012/09/20/161440292/why-pictures-can-sway-your-moral-judgment>.

lists various types of nonmusical, nonverbal community engagement activities to include soldier interactions with the community, e.g. volunteering in community activities, and the involvement of color guards and drill teams in support of civilian-sponsored ceremonies.<sup>89</sup>

Nonetheless, McGilchrist would argue that music is the most effective of all forms of nonverbal communication.<sup>90</sup> Levitin concurs: “As a tool for arousing feelings and emotions, music is better than language.”<sup>91</sup> Once again, given that “trust” and “confidence” represent emotional concepts as well as rational ones, music appears to be the most effective medium for communicating and engendering them.

Furthermore, study of music from an anthropological perspective shows its power in transmitting cultural values and beliefs. In her work, Dissanayake highlights the use of music, via its power to stimulate emotions, throughout the history of civilization to transmit culturally desired values and beliefs.<sup>92</sup> Concerts by military ensembles have the power to transmit the culturally desired values of National pride and patriotism. These values underlie the public’s support for the military. Juliana Pilon, a recognized expert on cultural diplomacy, expressed it exceptionally well in her address to the 2011 Army Band Leaders Workshop:

We do indeed need to recapture and preserve the songs that unify us as Americans, who came together on these shores to establish a new world. National

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<sup>89</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 4-1.

<sup>90</sup> McGilchrist, loc. 2923.

<sup>91</sup> Levitin, loc. 4105.

<sup>92</sup> Dissanayake, 7.

traditions cannot be manufactured—at least, not if they are going to be genuine—but they do have to be nurtured. There should be no hesitancy to do that; on the contrary, it should be a priority. How else can a nation project its traditions and culture abroad unless they are cultivated at home?<sup>93</sup>

If evidence exists that communicating at the emotional level enhances PA effectiveness and that, moreover, doing so is inherent in the Army PA mission, then the effectiveness of Army music in accomplishing that mission should be assessed. How do audiences respond to performances by Army music groups? Do they respond emotionally, and are those emotions connected in some manner to the nation, the military, and the Army?

The survey of TUSAFB e-mail offers a means of answering these questions. Although the messages do not represent data collected through traditional survey methods, material in the messages represents the opinions of a wide spectrum of American citizens. Based on the tour areas traveled during the timeframe in which the messages were sent, the data represents a cross section of citizens from all 48 contiguous states.

As stated in chapter 3, the comments are offered voluntarily in response to a request by the MPT's emcee at each concert for written feedback in the form of e-mail or letter. Those who were motivated by their experience of the performance were the ones who took the time to submit comments. Given this fact, the number and emotional tenor of the e-mails is notable. After weeding out messages that had no relevance to the various

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<sup>93</sup> Juliana Geren Pilon, "Public and Cultural Diplomacy," IPW Document Library, May 17, 2011, accessed February 1, 2015, [www.iwp.org](http://www.iwp.org).

performances,<sup>94</sup> a total of 1,322 e-mails spanning the four-year period remained. Of this total, 66 e-mails (5 percent of the total) contained some negative remarks or constructive criticism.

The critiques most often expressed a desire for more patriotic music or marches during the program or took issue with a specific piece of music. On one tour program, for instance, the Soldiers' Chorus performed a medley of opera choruses. Two separate members of the audience wrote to express their dislike of opera and their belief that it did not belong on a military band program. "We who appreciate bands do not appreciate operas especially those sung in a foreign language!!!"<sup>95</sup> Others, however, wrote to express their surprise and pleasure with the medley: "We were all so pleasantly surprised with the Evening at the Opera segment! No one expected an opera segment."<sup>96</sup> Another individual wrote: "To the opera stars: I hate opera. Usually. But when that first singer, the one who was supposed to be lovestruck [*sic*], started singing, I was beyond impressed."<sup>97</sup>

Of those 66, only 16 e-mails—a mere 1 percent of the total—were wholly negative and contained no positive feedback. Several of these negative responses criticized the venue rather than the performance itself. For example, one audience member wrote, "My purpose in writing is the hope that future concerts will be at

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<sup>94</sup> Irrelevant messages included junk mail, advertisements, requests for tickets, and some internal communications between the operations section and other elements of the unit.

<sup>95</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid.

locations that are more accessible to the public and where the wonderful music can be fully appreciated.”<sup>98</sup> Another complained about the sound level in the auditorium: “We appreciate all the time, practice, effort, and talent that went into your concert but it was ruined by the noise level of your concert.”<sup>99</sup>

Two other members of an audience who sent completely negative responses appear to have fallen victim to unclear or misleading advertising for the particular ensemble they were going to hear and the genre of music the group would perform. “The music last evening was geared to a much younger crowd,”<sup>100</sup> wrote one attendee, while another expressed a more blunt sentiment, “this concert was not what I expected and it was close to torture to sit through it.”<sup>101</sup> Most likely, these patrons found themselves at a performance of The Volunteers, TUSAFB’s rock band, and had undoubtedly expected something more traditional and patriotic such as the programs typically presented by the Concert Band and Soldiers’ Chorus.

The sharp tenor of some of the negative comments notwithstanding, the ratio of positive to negative comments is remarkable in light of research that shows that consumers report negative experiences more often than positive ones. A 2014 study by the Temkin Group found that 32 percent of people surveyed reported giving negative feedback to companies and business whereas only 23 percent reported giving feedback

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<sup>98</sup> Ibid.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

about a positive experience.<sup>102</sup> Similarly, the small-business-friendly website *Streetfight.com* found in a 2012 survey that “consumers are slightly more likely to write a review after a negative experience than a positive one,”<sup>103</sup> and that people over the age of 55 were 50 percent more likely to pen a negative comment.<sup>104</sup> Based on this research, the negative e-mails in the archive should total more than 660; but in reality, only a tenth of that number—1 percent of the total—were negative (see figure 7).

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<sup>102</sup> Marketing Charts, “Consumers More Likely to Share Bad Experiences, but Companies Can Recover,” February 27, 2014, accessed April 15, 2015, <http://www.marketingcharts.com/traditional/consumers-more-likely-to-share-bad-experiences-but-companies-can-recover-41037/>.

<sup>103</sup> Patrick Duprey, “Poll: Bad Experiences More Likely to Inspire Reviews,” *Street Fight*, August 14, 2012, accessed April 15, 2015, <http://streetfightmag.com/2012/08/14/poll-bad-experiences-are-more-likely-to-inspire-reviews/>.

<sup>104</sup> Ibid.



Figure 7. Positive Versus Negative E-mails

*Source:* Created by author.

An examination of the e-mail data likewise reveals significant emotional content in the word choice of the correspondents. This shows that audiences experienced an emotional reaction to TUSAFB performances. Given the connection between music and emotional response discussed earlier in this chapter and in chapter 2, the emotional tenor of the text is not surprising; rather it is to be expected. To accomplish the Army PA mission of forging positive relationships with the American public, however, the emotions expressed should be positive ones.

Of Goleman's eight families of emotions, three are positive: enjoyment, love, and surprise.<sup>105</sup> Based on the emotive words he uses to elucidate these general concepts, two

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<sup>105</sup> Goleman, 289.

of these families seem to encompass the emotional concepts contained in PA doctrine, specifically: enjoyment and love. Under enjoyment, Goleman lists pride, satisfaction, and contentment, all of which relate to support and confidence.<sup>106</sup> Under love, Goleman explicitly lists trust, as well as affinity and devotion.<sup>107</sup> Based on this, the following words and their related forms<sup>108</sup> were searched: love, wonderful, pride, joy, thrill, feel, inspire, awe, outstanding, and great. Their frequency of occurrence is listed in the chart below (see figure 8).

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<sup>106</sup> Ibid., 289.

<sup>107</sup> Ibid.

<sup>108</sup> Related words include nouns and adjectives E.g. Pride/proud, as well as variants such as (en)joy(ment), etc.



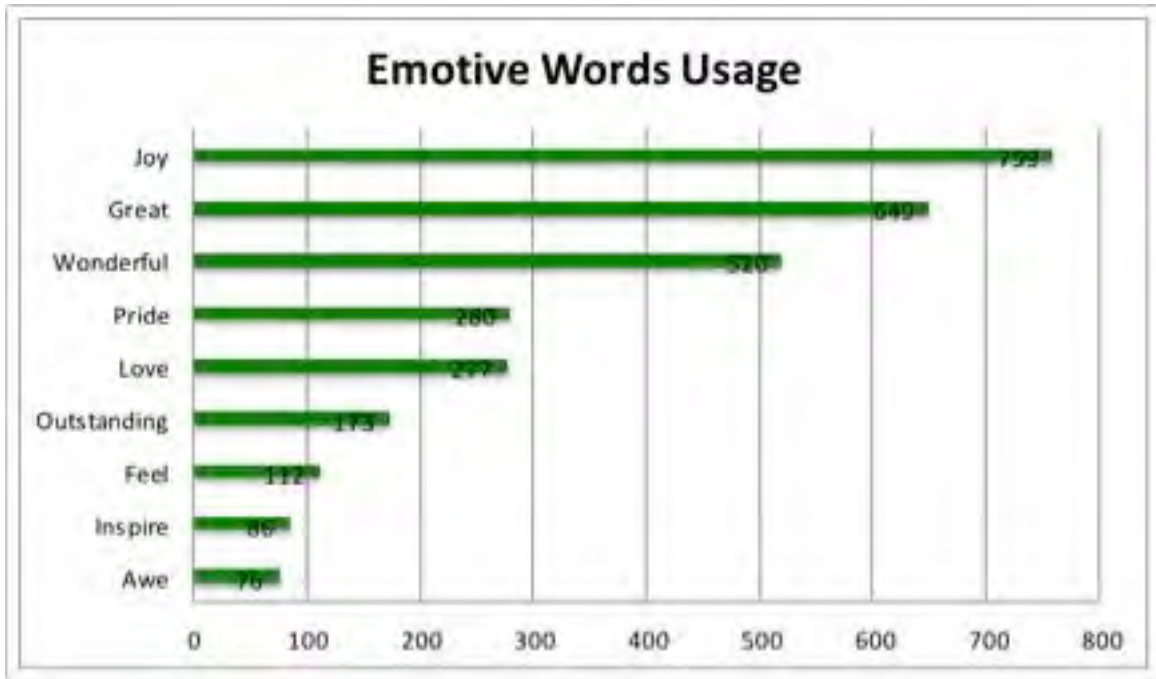


Figure 8. Emotive Word Usage

*Source:* Created by author.

The e-mail reveals that audiences overwhelmingly had a positive emotional experience. The word “great” appears 649 times, while the word “wonderful” appears 520 times. “It was such a great performance,”<sup>109</sup> wrote one attendee, while another, “Your performance in Pinehurst NC this past weekend was just great.”<sup>110</sup> Many correspondents used the word wonderful to describe their overall assessment of their

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<sup>109</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>110</sup> Ibid.

experience at the concert, e.g. “Thank you for the most wonderful evening!”<sup>111</sup> Many other comments echoed these sentiments.

Correspondents used the word “joy” most often, however. The word appears in various forms, such as enjoyment or enjoyable, a total of 759 times. Regardless of the variant of the word, the comments reflect a positive experience. One octogenarian attendee wrote, “I have been to a modest number of musical performances in my 85 years and NEVER enjoyed one more (or equal) to yours last Friday.”<sup>112</sup> Other members of the audience mentioned specific aspects of the performance or of specific performers “We really enjoyed the solos and especially the gentleman who sang ‘America’—what a rich, deep voice!”<sup>113</sup>

To support the Army PA mission, however, Army music units must do more than elicit positive feelings toward the performance, the music, or the musicians. The positive feelings generated, regardless of the source of enjoyment identified by the attendee, should reflect on the Army. A study of the data reveals that a connection does exist, and proves that Army music is helping to instill the public’s trust and confidence in the U.S. Army.

That connection is initially reinforced for all audience members by virtue of the fact that the performers wear uniforms and identify themselves to the audience as U.S. Army soldiers. Likewise, each performance begins with the National Anthem and ends

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<sup>111</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

with “The Armed Forces Salute,” a medley of all the service songs, during which veterans and family members are invited to stand to be recognized when their service song is played. The U.S. and Army flags displayed on the stage also serve to reinforce this perception.

It is clear from the e-mails that this connection is made, both implicitly and explicitly by those who attend TUSAFB performances. First, the writer must type the word “army” in the address field to send a comment, which reinforces the fact that they are commenting on an Army unit.<sup>114</sup> That aside, a connection is revealed in the body of the text of over 75 percent of the e-mails. Many comments thank the members of the ensemble for their service or express experiencing feelings of national pride as a result of the concert: “Your rousing performance left me in tears. You have given me back my pride in being an American.”<sup>115</sup>

In many of the comments, the writer specifically identifies the Army as the object and source of their feelings: “You can be very proud of this group and their representation of the U.S. Army.”<sup>116</sup> Other audience members wrote even more explicitly about their experience of the connection: “From the ‘get go’ we knew we were in the presence of the Army as well as such professional musicians and singers.”<sup>117</sup> Similarly, “I sure could taste and smell the real army tonight. Maybe there was no enemy to chase

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<sup>114</sup> The unit’s e-mail address is: [field.band@us.army.mil](mailto:field.band@us.army.mil).

<sup>115</sup> Correspondence received by TUSAFB at [field.band@us.army.mil](mailto:field.band@us.army.mil), October 2010-August 2014.

<sup>116</sup> Ibid.

<sup>117</sup> Ibid.

off, but every person in that auditorium felt like someone stronger than them had reached down and grabbed their hand and pulled them up higher than they walked in.” Another audience member spoke eloquently of his appreciation of the fact that those on stage were not just representatives of the Army, but real soldiers:

Toby Keith, sit down! You have been outdone! It was so powerful to have those words [of the song *American Soldier*] sung by *two real soldiers* [italics added], my wife was moved to tears of gratitude and appreciation and I will sleep in peace tonight, with the reminder that there are people on the front lines, on my behalf, doing whatever they do in the army with the same dedication you have put into your performance.<sup>118</sup>

These comments, and many others like them, make it clear that audiences associate what they are seeing and hearing with the Army and the military.

One of the ways in which Army music units strive to engender pride in the Army among citizens is by ensuring, “each performance reflects the professionalism, dignity, and honor of our great Army.”<sup>119</sup> Although most American citizens never have an opportunity to witness an infantry squad or an artillery battery acquit itself on the battlefield, the professionalism and world-class skill they witness during performances by Army musicians tend to foster admiration and respect for the U.S. Army at large. Many of the e-mailed comments collected show that audiences make this connection, too: “This is a great way for communities across the Nation to enjoy and appreciate the wonderful talents and abilities of the many people who serve our country, not only on the battle field

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<sup>118</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>119</sup> Headquarters, Department of the Army, ATP 1-19, *Army Music*, 1-4.

[sic] but also in the Arts.”<sup>120</sup> One audience member explicitly noted the professionalism of the performers: “The remarkable talent and professionalism of the musicians would have made it memorable enough, but their being active duty service members and the support of the military and patriotism of the message they projected made it even better.”<sup>121</sup> Another attendee put it even more poignantly: “During the performance of The Star Spangled Banner, I knew I was in the company of greatness. I am so proud of every United States soldier, but now I hold my head a little higher, because they are more awesome than I realized.”<sup>122</sup>

A number of commenters even specifically used the word “Army” in their comments, commending the groups for their representation of the service or expressing gratitude for being reminded of the professionalism and excellence of the Army: “Seeing these fine men and women soldiers exhibiting pride in the uniform they wear, and the Army and Nation they so proudly serve and represent, was very moving indeed.”<sup>123</sup> A few commenters even paraphrased the unit’s mission statement:

If your mission is to *take the excellence of our army into the grassroots of America*, [italics added] then I would say the men and women who performed for a packed house here in Greensburg are doing an outstanding job. I salute each and every one of them for their work in representing our Army with such wonderful talent.

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<sup>120</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>121</sup> Ibid.

<sup>122</sup> Ibid.

<sup>123</sup> Ibid.

Similarly, other commenters included the unit's motto, The Musical Ambassadors of the Army, as in this comment: "Your Musical Ambassadors of the Army are so talented and entertaining. Not only are they dedicated to the Army, but also to . . . bringing a sense of American Pride to all that are fortunate enough to hear them."<sup>124</sup>

Notably, the comments are not written in response to any specific questions as would happen in a traditional audience survey; rather, the emcee simply invited the audience to send thoughts and comments about the program to the unit. That a number of attendees specifically mentioned their appreciation for and understanding of the unit's mission indicates a strong link in their minds between their response to the performance and their response to the Army in general: "You accomplished your mission. . . . I was moved to tears and felt so proud of our armed forces—not the reaction I expected."<sup>125</sup>

Many other comments reflected a connection between the performance and other important Army programs, e.g. Soldier for Life,<sup>126</sup> or Comprehensive Soldier and Family Fitness,<sup>127</sup> which are not specifically PA missions, but are nonetheless bolstered by the feelings of trust, confidence and pride in the military. More than 150 of the messages were sent by veterans and offered emotionally positive comments, e.g. "You made an old

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<sup>124</sup> Correspondence received by TUSAFB at [field.band@us.army.mil](mailto:field.band@us.army.mil), October 2010-August 2014.

<sup>125</sup> Ibid.

<sup>126</sup> U.S. Army, "Soldier For Life," accessed April 21, 2015, <http://soldierforlife.army.mil/about>.

<sup>127</sup> U.S. Army, "Comprehensive Soldier and Family Fitness," accessed April 21, 2015, <http://csf2.army.mil/about.html>.

veteran's heart swell with pride.”<sup>128</sup> Another veteran found it difficult to put his feelings into words, but, in his struggle, expressed himself more powerfully: “As a veteran it also stirred emotions within me that I cannot express and uplifted my spirits.”<sup>129</sup>

A number of writers were World War II veterans, such as this gentleman: “I had the privilege of attending the Army Field Band and Choir concert. . . . This was a very inspiring concert. The music presentation was terrific. I am a retired band instructor from a small town Enterprise, Oregon. I am also a World War II veteran. I also fought at the Battle of the Bulge.”<sup>130</sup>

Some veterans did not offer comments themselves, but conveyed their comments through an intermediary. An activities director of a veteran's home offered these words on behalf of the residents she accompanied to a performance:

Seventeen (17) members from our veterans home were able to attend the concert . . . and it has been the talk of the home. I have had numerous residents inform me that it is the best show they have attended. Thank you for offering this free concert to our local community and especially allowing our veterans to experience some of their own.<sup>131</sup>

Several messages were sent by family members of soldiers currently serving or of veterans. They described how the performances made them feel proud to be affiliated with the military. The Army believes that “resilient Soldiers, Family members, and Army

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<sup>128</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

Civilians perform better, which results in improved unit readiness and better lives,”<sup>132</sup> and emotional health is a significant component of the Army’s definition of resilience.<sup>133</sup> The comments by family members almost invariably expressed pride in the military and in their status as family members:

We always look forward to your performances as my husband is a musician and our son is in the Army so it is always a special time for us to have the pleasure of being in your presence and listening to great performances. While your families are missing you and we our son, it brings us closer together when we are around other military soldiers and reenforces [*sic*] the pride we have in all of you. We admire very much your devotion to country and all you do serving our nation and keeping us safe. . . . Proud parents of an Army Soldier.”<sup>134</sup>

These comments show that attendees of Army band performances come away with a positive experience that leads them to take pride in the U.S. Army. Regardless of whether or not the individual is connected to the military, the positive response to the performance and to the military is the same. People leave TUSAFB performances with renewed pride, a feeling of patriotism, and a sense of trust of and confidence in the Army.

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<sup>132</sup> U.S. Army, “Ready and Resilient,” accessed April 26, 2015, <http://www.army.mil/readyandresilient>.

<sup>133</sup> Ibid.

<sup>134</sup> Correspondence received by TUSAFB at [field.band@us.army.mil](mailto:field.band@us.army.mil), October 2010-August 2014.



## CHAPTER 5

### CONCLUSIONS

Based on the analysis of the data in chapter 4, Army music units are effectively furthering the Army PA mission of fostering and maintaining the “trust between the Army and the American people” and the “confidence in the Army and its readiness to conduct unified land operations.”<sup>135</sup> The messages reveal that the attendees have a decidedly positive emotional experience, one so positive, that it motivates many of them to compose and send a note containing those comments. Of the messages received, 95 percent are positive. This is particularly impressive when compared to current market research that shows customer responses, on average, to be positive less than 50 percent of the time.<sup>136</sup> Most companies would be astounded by and, likely, intensely envious of these customer satisfaction metrics.

TUSAFB ensembles, in working to meet the doctrinal imperative of guaranteeing “each performance reflects the professionalism, dignity, and honor of our great Army,”<sup>137</sup> engender feelings of trust, pride, confidence, and patriotism via the most effective medium of emotional communication: music. Members of the audience have a shared positive, emotional experience that is inextricably linked in their minds and hearts to the

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<sup>135</sup> Headquarters, Department of the Army, FM 3-61, *Public Affairs Operations*, 2-1.

<sup>136</sup> Marketing Charts, “Consumers More Likely to Share Bad Experiences, but Companies Can Recover,” February 27, 2014, accessed April 15, 2015, <http://www.marketingcharts.com/traditional/consumers-more-likely-to-share-bad-experiences-but-companies-can-recover-41037/>.

<sup>137</sup> Headquarters, Department of the Army, ATP 1-19, *Army Music*, 1-4.

Army in particular and the military in general. Over 75 percent of those who sent e-mails made this emotional connection between their experience and the military undeniably clear in their comments, and it reasonably can be argued that the combination of aural and visual elements lead all audience members to have this same experience. There are certainly other media through which the Army could communicate on this emotional level, but McGilchrist, Levitin, Dissanayake, and others would agree that music is by far the most effective.

Some may offer the fair criticism that the emotional effect produced by these performances should be discounted because the audience members are predisposed to be positive toward the military, as suggested by the fact that they made the effort to acquire tickets and attend a military music performance. Nothing in the survey of the e-mail, however, supports that conclusion. A number of messages indicate a personal connection to the military by the writer, but this represents no more than 10 percent of the total. Various reasons motivate individuals to attend these concerts, such as an appreciation for music or a desire to engage in a social event with family and friends.

Even if a study were to find a predisposition toward the military in audiences, such a finding would not necessarily negate the aforementioned effectiveness of Army music groups as demonstrated in this thesis. Trust and confidence are not permanent states. Those who have an existing tendency to support soldiers need to have those feelings occasionally rekindled. A cursory look at the history of popular support for the military by the U.S. population would show a clear ebb and flow. Sustaining those feelings in citizens who presently support the military is just as important as engendering

positive feelings in citizens who have little regard or no opinion one way or the other about the military.

### Recommendations for Further Study

The analyzed data provides a broad perspective into the effectiveness of Army music units because it represents feedback from citizens across the 48 contiguous states over a four-year period, as well as from audiences of diverse musical preferences. Because of the extensive tour mission of TUSAFB as well as the wide diversity of musical genres performed, it may very well be the best data set for analysis of this kind. Nonetheless, a fuller picture would emerge if similar data sets from other Army music units were analyzed, if for no other reason than that of increasing the amount of raw data.

Data of this sort could also be combined with a survey of audience demographics. Reading through the e-mails and capturing the self-revelatory information that many correspondents naturally provide when relating their experience could yield some of this type of data. This data could also be obtained in several other ways. Exit surveys could be distributed at each performance, or a link to an online survey could be provided to the audience along with the e-mail and postal mailing addresses for comments. A drawback to the later suggestion, however, might be that attendees may be more likely to fill out only the survey rather than providing their comments in their own words, which, as shown in this study, is an invaluable source of information.

Another possibility might be to have TUSAFB operations staff respond to each correspondent by sending a link to an anonymous survey and requesting recipients to complete it. This not only would provide an opportunity to collect the aforementioned demographic information, but it would also tie the data to those who were motivated to

send their comments. A guarantee of anonymity would, however, be essential to this type of data collection, but that could easily be accomplished when constructing the survey.

### Recommendations for the Army Music Field

In the Army, commanders use two types of evaluations: measures of performance and measures of effectiveness. Measures of performance indicate whether or not a unit is accomplishing a task, whereas measures of effectiveness indicate how well a unit is accomplishing its mission and whether or not it is attaining its desired end state.<sup>138</sup> Army music has historically done an excellent job of tracking its measures of performance by keeping careful statistics on the number of performances each unit and its various MPTs give and the number of attendees at each of those performances. These statistics have proven exceedingly valuable, especially when trying to determine the number of soldiers, family members, and civilians being reached through Army music and the cost to the Government for those engagements. The data delineates the type of missions that are performed, e.g. ceremonial, community engagement, troop support, etc., which show leaders know how Army music units are being utilized. In essence, this data tells us whether or not Army music units are accomplishing the task of engaging people.

Until now, however, the Army music field has had no standard measure of effectiveness. How well do performances by Army music units engender feelings of trust and confidence in the Army? Do audience members perceive them as reflecting the dignity and honor of the Army? An Army music unit can engage hundreds of thousands

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<sup>138</sup> Headquarters, Department of the Army, Army Doctrinal Reference Publication 5-0, *The Operations Process* (Washington, DC: Department of the Army, 2012), 5-2.

of people in a year and still not accomplish the intangible mission of engendering pride in the military. Numbers of engagements only tell part of the story.

This study reveals the value of not only soliciting but collecting and archiving the reactions and feelings of audiences. Collecting unstructured, free-form feedback certainly presents challenges. It is difficult to archive, and it is far more difficult to analyze than numbers or survey responses. This data set, which is likely the only one of its kind in existence, was kept in the form of a group e-mail inbox; until this study, the messages lay fallow and unanalyzed.

The Army music field should develop protocols for collecting, storing and regularly analyzing this type of data. MPTs should adopt the TUSAFB practice of soliciting this type of feedback at every performance and providing audiences with easy-to-recall e-mail addresses for the performing unit.<sup>139</sup> Then, just as the field has established standardized forms and databases for collecting information about the numbers of performances and the numbers of attendees, a user-friendly means of collecting, collating, storing, and analyzing audience responses should also be developed.

While there are obvious challenges in working with and using this type of data, it is nonetheless valuable. It is arguably even more valuable than other survey data. Surveys could be conducted at performances in which audiences are asked to respond to a series of questions designed to gauge their emotional responses, but that data would be lifeless compared to the earnest, heartfelt, emotionally honest messages found in the e-mails from TUSAFB's audiences. Iain McGilchrist might well argue that the former data set would be of value to the left brain—abstract bits that are easy to analyze. The other data—the

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<sup>139</sup> TUSAFB's e-mail address for comments is: [field.band@us.army.mil](mailto:field.band@us.army.mil).

kind found in this study—is of value to the right brain. The text of the messages emerge from the world of emotions and convey impressions of the whole experience—the soldiers, the uniforms, the flags and other military *accoutrements* on stage, the recognition of veterans in the audience, and, of course, the music. These messages speak directly to the relationship between the ensemble, individual members of the audience, and the Army. Invoking McGilchrist again, one might say that the vast majority of Army PA activities provide the public with a *kennen* knowledge of the Army; Army music provides the deeper *wissen*.

The Army uses several means to engage community and build trust and confidence in the Army. One of those ways is through music, which, by its very nature, is the most effective means of achieving that goal, as shown in this study. People walked away from these performances feeling good about their Army and their Nation, so much so that over thirteen-hundred of them took the time and energy to express their feelings in e-mail messages. One audience member from Blackfoot, Idaho summarized all this best in her comment after attending a performance of the Concert Band and Soldiers' Chorus: "Your music brought tears to our eyes because we can comprehend the effort that goes in achieving the fabulous tones we heard. Music and the defense of our nation go hand in hand. Music touches the soul like no other message."<sup>140</sup>

Clausewitz tells us that public support is essential to military success. If the Army lends credence to this theory, then, fortunately, it has at its disposal the most effective means for building and sustaining that support: Army music.

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<sup>140</sup> Correspondence received by TUSAFB at field.band@us.army.mil, October 2010-August 2014.

APPENDIX A  
SELECTED E-MAILS

Subject: CONCERT

Sir,

The concert at the Rochester, N.Y., Eastman Theater on Sun., March 23rd provided superb musical talent. We who appreciate bands do not appreciate operas especially those sung in a foreign language!!! All six of us who attended together agreed There is such a vast store of American music, i.e. Shanandoah, "Theme from Victory at Sea" etc. that you would do well to feature. The former Marine in the aisle ahead of us expressed his desire for more marches. When the orchestra drowned out the Soldiers' Chorus singing "A Sea Symphony", my seat mate asked if they were singing in English!?! The band needs to realize the type of audience it is playing for - average Americans who do not attend operas, who want American music played by our US Army Field Band and who are familiar with the selections.

I am looking forward to a return visit of The United States Army Field Band & Soldiers' Chorus with a revised program of American Songs.

Subject: Concert at Central Arizona College April 13 concert.

My husband and I usher at the college performing art performances. The excitement for the The United States Army Field Band was overwhelming. While many tickets were given out, many were still requested. The day before the concert drove phone calls to people to see if they were using their tickets and if not to please bring them in. There had been so many requests a waiting list was started. Ushering that evening gave us a unique view of all the activity. People loved the performance. We were all so pleasantly surprised with the Evening at the Opera segment! No one expected an opera segment. I, especially, loved the El Salon Mexico by Aaron Copland. A true favorite of mine. [in contrast to another commenter who disliked this selection]

This is just to let you know how well the performance did in our area and my hope that your band will come again in the future.

Subject:       thank you

Just got home from your Bellingham performance, we all are just wowed! Thank you so much for sharing your talents with us. My wife and five kids all were so inspired. You would have enjoyed seeing their little toes tapping and their hands clapping, what a memorable evening thanks to you all.

To the flutist who soloed (and arranged?): There were so many intricacies to that piece, the echoing, the variations, I can't remember enjoying a piece of music that much for a long time. I just loved your playing, phenomenal expression, can't imagine how much time and effort you put into practicing. So playful. Sometimes I get nervous for the performer, and breathe a sigh of relief for them when they make it through a difficult passage, but you fooled me, there seemed to be no difficult passages, I never breathed a sigh of relief for you, such confidence with skill. My breath escaped me though, several times, when the theme changed again and again, so wonderfully.

To the opera stars: I hate opera. Usually. But when that first singer, the one who was supposed to be lovestruck, started singing, I was beyond impressed. The song seemed to be spinning out from her little body there across the auditorium, spiraling in ever-increasing waves, how could anybody sing so high and so pure, we were all reeds waving in the spirit of what she was singing. It didn't stop, she was whisked away and suddenly two more singers, the man's voice started and I saw the lady in front of me pull her husband's arm close, laid her head on his shoulder, and weren't we all in love with them?

To the bass player: what instrument can't you play? A true percussionist! Loved the walking bass lines, loved them even more when played on the acoustic bass

Sax solo: tripping right along, so precise, so swing and yet so military.

Each of the solo singing: you could have hit a hundred wrong notes, but there was such a confidence in your presence, even from across a hall, I felt a strength that would have made every note right and on purpose. Maybe it was the uniform, but what strength. Seriously, with the cute knee bends and bebopping you communicated strength and calmness, that struck me as a great juxtaposition.

Life is a highway: you were way faster than the version I know, and precision to spare! It totally rocked. Really, remarkable, and such fun.

the trombone solos: just wow. I played trombone in high school concert and jazz, so I really could appreciate your tone and vibrato. Nice chops!

the chorus singers: wayward stranger--chilling, haunting, so absolutely melancholic, thank you mr. tenor, and sorry we clapped before your ending, but we couldn't help ourselves, you were unbelievable. The solid soldier song--very inspiring. Very. Your "togetherness", the speed, the changing, and wow the voices together! the POWER that you sang with! Intense!

American Soldier: Toby Keith, sit down! You have been outdone! It was so powerful to have those words sung by two real soldiers, my wife was moved to tears of gratitude and appreciation and I will sleep in peace tonight, with the reminder that there are people on the front lines, on my behalf, doing whatever they do in the army with the same dedication you have put into your performance. I am here at home, you are on a bus or in a hotel, and I'm thinking of you all, thanking you all.

the piccolo brigade: the piccolo is the silliest instrument created (except maybe for that



spinny thing in the percussion section) but when you all marched up, pulled the instrument to your lips with the seriousness of a 21-gun salute, and tore into that whistling zipping piece, it lost a whole lot of its silliness. Like how Jackie Chan can turn anything into a weapon, all of a sudden boom there was the killer piccolo section, just stood up, tore through that section, and sat back down again, like some sort of ranger assault team or something like that, in and out and nobody even knew what hit them! Bravo!

I never knew how different a military band was from other bands. You all were top notch, but there was something more, something very special that I don't remember seeing so vividly before. In everything there was a crispness, a unity and teamwork, an unmistakable sense that each soloist recognized themselves as a part of a whole, a quickness, a confidence from each performer that seems to stem in part from a confidence by each performer in the other performers. I have enjoyed other orchestras and symphonies, but now they seemed almost childish to yours, they didn't exude the same purpose and seriousness, curtness. Your flag snapped in the wind, the others hung in a hot stale breeze. That is refreshing to this civilian. It was nice to say that kids aren't soft nowadays, but really they are (not mine, my five year old could kick yer...) and America is getting soft and whiney, as a whole. We really need the inspiration your performance brought.

I am a Canadian citizen, permanent resident in the US. I tried to join the Marines after my second child, but because I wasn't a citizen, I could not join as an officer, and couldn't afford to join as a private. I was so bummed, I had been working on getting the gold star for their fitness test, and was getting close. So I talked to the air force. They were full. Navy? They were interested, I scored 100% on the aasvb, they liked that, and did I want to go to nuclear school? No, I want to be a medic. No positions open, and because of the kids and wife, I got cold feet at the long times out at sea. So I ended up staying civilian, and became a different kind of medic, a veterinarian. Tried to join the army with that, but I went to Ross University, and it is not technically a state school, so I wasn't allowed into the vet corps with the scholarship program they had. God just wasn't calling me to serve, and that's ok. But it does not lessen--in fact it heightens--my appreciation for those who are serving and have served. I take it personally, each of you does something to protect my kids, protect this country, stand up in this world, and you do it for me. I'm sure you guys get teased about not being real soldiers? Well I sure felt like I was in the presence of real soldiers. I sure could taste and smell the real army tonight. Maybe there was no enemy to chase off, but every person in that auditorium felt like someone stronger than them had reached down and grabbed their hand and pulled them up higher than when they walked in. My chest stuck out with pride, my shoulders squared a little more than normal, my step was more firm and determined as I walked to the car. My kids walked along with me, the older watched for the littler ones when we crossed the street, the younger one made sure to carry the diaper bag for mom, they knew their duties when we got into the van and buckled up, and somehow I felt like I was the leader of my own domestic army, my little brigade, and I united that with you all, and with the armed forces that you so beautifully and powerfully represented tonight. Peace, and if we can't have peace, I'm glad we're on the same team.

Subject: 'THANK YOU!' is insufficient.....from Sebring, Florida

Dear Sir or Madam,

My...there are no words to express our profound and total enjoyment of the performance last night of the Army Field Band which took place at the SFCC Theatre for the Performing Arts in Avon Park, Florida. We are from Sebring which is just a short distance from Avon Park to the South.

From the 'get go' we knew we were in the presence of the Army as well as such professional musicians and singers!

The folks who spoke were very proficient yet spoke from the heart to our hearts. I don't believe when the Armed Forces Salute was performed there wasn't one person in the audience who did not stand up; you see, our area is known for military retirees. We attended with a precious gentleman who was in the Army Air Corp and is 88 years old...Jerry had a marvelous time!!

I personally have never served 'active duty' yet with a husband who was in the Navy and having two sons who served in the Air Force; one for 10 years which included Desert Storm and our oldest son having recently retired from the Air Force with the rank of Lt. Col. I was privileged to stand in their honor. I did SO appreciate when Capt. Sharon Toulouse mentioned that we families also endure great sacrifices which is so very true. It was a packed house last night; therefore, we hope you will consider coming to visit us again and other folks affiliated with the military 'music world'! Thank you again!

May I just say in closing: God bless you all and God bless America!!!!

Sincerely,

Subject: Performance

I cannot express how moved I was with the performance held Oct 27 at the Coral Springs Center for the Arts. Thank you so much for your dedication and diligence to our country; I have the utmost respect for all the men and women in our Military Services. This concert was so special and will not be forgotten.

I also would like to mention that the concert put a huge smile on my face. Since the loss of my mother 7 months ago, it has been difficult to enjoy some of the things in life that I used to enjoy immensely. My mom would have loved it and I thought of her during the entire performance. She especially loved show tunes and I know how much it would have made her smile as well. Thank you for that.

My son is a student at Sawgrass Springs Middle School in Coral Springs. He is also a member of the band where he plays the tuba as a 7th grader. Ronald Helm, Band Director at the school was the individual who encouraged the kids to attend; so glad he did. The tuba soloist was amazing along with all the others and I do believe it definitely made an impression and was an inspiration to all of us. Don't let me forget about the Chorus; made me want to sing along with everything.

Thank you once again for entertaining us and we hope you will come back and visit us again soon.

Subject: 10/27 CORAL SPRINGS, FL PERFORMANCE

TO: THE UNITED STATES ARMY FIELD BAQND & SOLDIERS' CHORUS:  
THANK YOU, THANK YOU, THANK YOU!!!!  
YOUR ROUSING PERFORMANCE LEFT ME IN TEARS. YOU HAVE GIVEN ME  
BACK MY PRIDE IN BEING AN AMERICAN. THE STATE OF OUR WONDROUS  
UNION IS IN BAD REPAIR AND IT HAS LEFT ME SAD AND DESOLATE.  
WHILE I DISLIKE WAR, I REALIZE THAT AT TIMES IT IS NECESSARY. YOUR  
PERFORMANCE REFLECTS THE TALENT ON MANY LEVELS OF OUR ARMED  
FORCES AND FOR THAT I GIVE THANKS. NOW IF ONLY OUR POLITICIANS  
COULD SEE THAT WE WANT OUR COUNTRY BACK TO ITS' ORIGINAL  
GRANDEUR AND NOT TO BE BEHOLDEN TO CHINA!!! YOU HAVE GIVEN ME  
HOPE OF WHAT WE CAN BE AGAIN.  
GOD BLESS AMERICA!!!

Subject: Wonderful Concert

Thank you for the most wonderful evening. Tonight we attended your concert in Naples, FL. How great to be reminded of the patriotism around us in light of the current administration. God Bless each and every one of you for your dedication to our great country. Your musical talent is extraordinary. Please come back next year.

Subject: Wonderful Concert

Your concert tonight, in Naples, Fl, was absolutely one of the best we have ever attended. What a joy to be reminded of how patriotic our country is, especially in light of the current administration. God Bless each and every one of you. Thank you for a wonderful evening.

Subject: What a wonderful night of entertainment

My husband and I attended a concert in West Palm Beach and wanted to tell you what a wonderful time we had. The band and chorus were superb. I was so proud of this band and chorus. Everything was so crisp, precise and well thought out. The people of the United States should be very proud of our armed forces wether fighting for freedom or entertaining. What a delight. I am thankful I am a citizen of such a great country. My prayers are with all these men and ladies that serve our country. God bless them and keep them all safe wherever they serve.  
Sincerely,

Subject: The United States Army Field Band & Soldiers Chorus

Good Morning:

Last night I had the extreme pleasure of seeing your performance at the Coral Springs Center for the Arts. I have to say the performance was outstanding. More importantly, it was wonderful to see such a positive reflection of the US Army in a setting that we usually don't think of when we think Army. When city commissioner Tom Powers invited me, I was at first less enthusiastic.

My only regret was that I was unable to have my two children join us (poor planning on my part). Seeing the group of proud soldiers you've assembled performing with such joy and enthusiasm is something everyone should have an opportunity to witness. Your group is a great reflection on all of the armed forces. Your visit to our community was a highlight, and we're proud to have hosted you.

It's reasonable to assume these days it's expensive to keep you on the road. None of us like the numbers we see being spent on military activities (although I'm 100% behind the spending and the job you're doing). This is a great and unique way to showcase the military while building ties to the local communities. My hope is that you'll continue to receive the funding necessary to keep your show on the road. You should know you have the support of this citizen, and I'll work to convince anyone I come in contact with the same.

Thanks again for your performance and great use of the gifts you've all been given. Each of you is a gift to us.

Subject: Performance

To whom it may concern,

I was one of the students at the Soldier's Chorus' UM performance the other day, and just wanted to say how much I enjoyed the concert. The chorus is musically excellent, and I was pleasantly surprised by the variation in the program and the versatility of the singers. Their presentation was also wonderful, and they were very approachable and really were everything 'ambassadors' are supposed to be.

I was thrilled to learn about this program, and would love to see more.

Subject: Many thanks!!

Just wanted you to know we have never attended a performance like yours! It was amazing to say the least. We really enjoyed the solos and especially the gentleman who sang "America" - what a rich, deep voice! With all the anti-American things going on (flag burning, etc.) we appreciate what you are doing to bolster the American spirit in all of us!

Thanks again!! God Bless,

Subject: Concert in Pinehurst, NC - October 16, 2010

On a magnificently beautiful day in North Carolina, this band and chorus thrilled us and inspired us as we have never felt before. The mix of music, the talent and professionalism of the musicians and vocalists was enthralling, and we did not want the concert to end. We were unaware of their existence until yesterday, and it is our hope to welcome them to Pinehurst again in the future.

Subject: Brooksville FL concert 10/23/10

To our Women & Men in uniform carrying the musical instruments of peace and the melodies of life,

Many thanks to each of you for your fantastic performance of jazz and a variety of other music genres.

I was delighted with Staff Sargent Brian Keegan interpretation of "The Poet." His bass trombone was so smooth and melodic. I wondered if you could respond by telling me the manufacturer and model he plays.

Please also mention to Master Sargent Marva Lewis that her rendition of "Fever" was awesome! Her presence in the band and her strong voice certainly brings life and passion to the people in the audience.

The Army's Jazz Ambassadors' professionalism and the depth of their musical expertise brought an evening mixture of new and old tunes, a sweet succession of sounds to the residents of Hernando County. Thank you!

Sincerely,

Subject: Daytona Beach Concert

What a wonderful evening at the Peabody last Saturday night!! As excellent as the Field Band is, the addition of the Soldiers' Chorus really makes your performances more enjoyable than the other service bands. We can't stop raving about the magnificent performance.

Subject: Shell POint performance-Oct 25,2010

Awesome, Exhilarating, Astonishing are just a few of the adjectives to describe tonight's performance. My husband and I really enjoyed your performance. God Bless America and God Bless all of you.

Thank you

Subject: Field Band performance

It was just GREAT!!! Heartwarming! The program generated pride in our country and our men and women in uniform! The music was top notch and the band's bearing and presence was beautiful to see. We had a guest from Vancouver, BC, Canada as a guest and she was very impressed. Please continue this fine tradition. We thank you for coming to our community!

Subject: Performance in Daytona Beach

We have seen hundreds of shows at the Kennedy Center in DC, the London Symphony series here, etc and last night's show is the most memorable.

The variety of music played and sung flawlessly

The tremendous individual talents

Col Palmatier is superlative - his direction of everyone including the audience is outstanding, his respect for the veterans in the audience, his humor ...

As an Army Transportation Officer of 2 years mostly in Korea, I could not be prouder. I credit the Army with teaching me more about people than any other single source in my lifetime.

The program was so uplifting and patriotic it should be a TV special. It could help the nation get over the collective sour mood that we seem to have. The dead of winter could be a great time.

Keep up the great work

Subject: Your concert in New Bern on 10/15/10

I have been to a modest number of musical performances in my 85 years and NEVER enjoyed one more (or equal) to yours last Friday. I am in a barbershop chorus and, therefore, sing a cappella. Your chorus was wonderful. I had not realized that a clarinet could be played at the speed of your two performers. To have them ALSO play in duet and in perfect harmony was a rare treat.

Your performance was one of the rare, useful application of the taxes "our boss" takes from us. Wonderful job.

PS - the only thing I didn't care for was the "American Overture". The performance was good but I didn't care for the music.

Subject: US Army Field Band performance at St. John's Country Day School on 10/21

I want to praise your band for their exceptional performance. Both the Band and Chorus were outstanding. Not only were the performances first-rate but they were superb ambassadors for the military being friendly and open with questions both before and after their concert.

Subject: Thank you

My husband and I want to tell you what a wonderful, patriotic, inspiring program we were honored to attend at Statesboro High School on Tuesday, Oct. 19th. You are certainly professionals. We traveled from Hilton Head SC. and it more than we had expected. When and if you are in our area again we will surely be present. We have a grandson at West Point and are very proud of our arm forces. Thank you for serving our wonderful country.

Subject: RE: Concert in Statesboro, Ga.

THANK YOU Army Field Band for coming to Statesboro, Georgia. What a delightful evening my husband and I had when we attended your concert last night at Statesboro High School! I am so glad we were there. The music was wonderful and as we listened I could not help but think that these young men and women do, indeed, represent our country's finest. As a parent of two young men who have honorably served our country in the United States Marine Corp.; I am very well aware of the sacrifices that these young men and women and their families make each and every day. And just think, they do it voluntarily!

The Armed Forces Salute that you do towards the end of the concert is touching and gives our veterans, including my husband, another moment to feel a sense of pride for their contributions in helping to make AMERICA GREAT!!!!

One thing that my husband wondered about was if there is a possibility of taps being played during the armed forces recognition or somewhere towards the end. He said that he certainly would not want the concert to end on a somber note, but having served as a Navy Medic who accompanied a unit of Marines to Vietnam, he will always remember those who gave the ultimate sacrifice. The concert is so energetic and upbeat and heart lifting that he would not want you to do anything to deter from that feeling! Just a thought!

Thank you, God Bless You All and God Bless America.

Subject: Auburn, AL performance

What a wonderful evening of music and a stunning performance! Another great representation of our awesome military. Well done, ladies and gentlemen! Thank you for your service and all that you do!

Subject: Concert Feedback 9 Nov 10

Dear Army Field Band Leaders,

I attended the Army Field Band concert last evening (9 Nov 10) in the auditorium at Auburn High School in Auburn, Alabama. From start to finish, it was an incredible experience. The remarkable talent and professionalism of the musicians would have made it memorable enough, but their being active duty service members and the support of the military and patriotism of the message they projected made it even better.

I was amazed by the skillful rendition of "Short Ride in a Fast Machine" by John Adams, which must have been exceptionally difficult to play. Obviously, you've found some of the most talented and skilled musicians from all over the country and your organization has returned in spades whatever the taxpayers contribute. It was generous of your band to allow the Auburn High School band members to accompany them on "March of the Army Field Band" and allow Dr. Good to guest conduct "American Salute."

I'm a Naval Academy graduate. Your concert last night almost makes me want to cheer for Army in the Army-Navy game next month. Almost.

Thank you for the service, professionalism and dedication of all your fantastic performers.

Sincerely,

Subject: 10/27 CORAL SPRINGS, FL PERFORMANCE

TO: THE UNITED STATES ARMY FIELD BAND & SOLDIERS' CHORUS:

Thank you, thank you, thank you!!!!

Your rousing performance left me in tears. You have given me back my pride in being an American. The state of our wondrous union is in bad repair and it has left me sad and desolate. While I dislike war, I realize that at times it is necessary. Your performance reflects the talent on many levels of our armed forces and for that I give thanks. Now if only our politicians could see that we want our country back to its' original grandeur and not to be beholden to China!!! You have given me hope of what we can be again.

GOD BLESS AMERICA!!!



Subject:           October 23 ,2010 Brooksville FL concert

To the The Jazz Ambassadors,

I must apologize for not sending this sooner. I thoroughly enjoyed the concert provided by the Jazz Ambassadors in Brooksville FL the evening of October 23, 2010, it was just super. I hope to enjoy many more great performances by our Armed Services. I have heard that there is a movement to stop providing such free concerts to the public. What a shame that politics has to play into the service your groups provide. This suggestion may save a minuscule amount of money, however it would negate some of the wonderful publicity and good will (that money can't buy) created by the various branches touring our country and the world. You are the true ambassadors of good will and the promotion of fine arts especially by letting talented students from our local schools join you in concert. This act alone helps to exhibit the future of talent that our country has to offer. I hope that all of the bands can and will continue this wonderful entertainment that you provide and the showcasing of the talent in the people who are in the Armed Forces serving this wonderful country. Your programs provide acknowledgment of past veterans in the audiences who have served our country ( they never get enough), they acknowledge the families who have members serving both present and past (they deserve it by the sacrifices they have and are making), and last but not least they display the great talent this country has in our Armed Services. I find it difficult to single out any of the great performers that evening, but these two people do come to mind, Master Sergeant Marva Lewis (what a voice) and Staff Sergeant Brian Keegan and his Bass Trombone when he played The Poet. Thank each and everyone of you for sharing your wonderful talent. May God keep you and your families safe throughout the ages. Thank you and God Bless

Subject:           Concert

Thank you so much for sharing your talents with us in Perry Florida last week. What a treat! I was so impressed with your presentation. Having played in the percussion section of our local band in the late 50's, I was partial to the marches, but the whole concert was wonderful. Your deportment and decorum were an inspiration. It really renewed my faith in the quality of men and women serving in our armed forces. Thanks for coming,

Subject: Army Field Band in Graceville, Florida  
Nov. 7, 2010

To: Colonel Thomas Palmatier, U.S. Army Field Band, and Soldiers' Chorus

Dear Friends,

My wife and I were privileged and honored to hear the performance by the Army Field Band & Soldiers' Chorus at The Baptist College of Florida in Graceville this afternoon. The band's performance was thrilling and moving and such an inspiring sound. The soldiers' chorus was excellent and impressive as well. You had a real patriotic impact on the audience...and I think the crowd was moved emotionally as I was. I am a Navy veteran and could not help but cry as you played the Armed Forces Salute. When you saluted all of the veterans as their service song was played and they stood up...was a very dramatic and honorable thing to do. This was one of the moments when my tears could not stop flowing. I returned your salute and I noticed that some others did too. Thanks to all of you for sharing your music with us. God bless all of you as you travel and share your talents with all Americans.

Subject: Band Performance in Perry, FL

Dear Sirs,

Thank you so much for the privilege of attending the United States Army Field Band & Soldiers' Chorus performance in Perry, Florida. The performance last evening at the Forest Capital State Park was breathtaking. I had never heard the band perform prior to last night, and didn't have a clue how much I had been missing.

During the performance of The Star Spangled Banner, I knew I was in the company of greatness. I am so proud of every United States soldier, but now I hold my head a little higher, because they are more awesome than I realized.

Spending time on the road away from friends and family can not be easy. Please know that here in Perry, Florida you are OUR family.

Thank you again for a wonderful evening.

God Bless and keep you safe,

Sincerely,

Subject: Thank You!

To the Office of the Chief of Public Affairs

Dear Sirs,

Many thanks to all the talented people of the Army Field Band, who presented a fine musical program to the people of Gainesville Florida last evening. As a Music professor at UF and former music teacher in the community, we enjoyed the performance, the great musicianship, and the inclusion of Gainesville students in the program. This is a great way for communities across the Nation to enjoy and appreciate the wonderful talents and abilities of the many people who serve our country, not only on the battle field but also in the Arts.

We appreciate your including our fine Director of Bands at the University of Florida, Dr. David Waybright, and the students of Eastside High School.

Thank you, and we hope you will continue your wonderful service to our nation, both here in the United States and wherever you go.

Most Sincerely,

Subject: I recently saw your performance in Auburn Alabama and I was absolutely blown away. The performance was much more than I expected. The young men and women who performed were true professionals. You accomplished your mission . . . I was moved to tears and felt so proud of our armed services -- not the reaction I expected. I will be watching to see when you get back in our vicinity and am recommending to many friends around the country.  
Thank you.

Subject: Veterans Day concert in Duluth, GA

What a great concert!!! Five of us, all seniors who lived through and one who fought in the Air Corps during World War II cheered and clapped until our hands were numb. My brother was in the Air Corps and my Brother in Law served in the medical corps of the army. Capt. Sharon Toulouse lead the band and chorus in the Patriotic American music with a light heart and lively baton that touched our hearts. We receive the full spirit of the veterans holiday. The selection of music, composers, and solos was well rounded for everyone to enjoy. I particularly liked the trombone and clarinets solo. Thank you for all that you do for us. You are truly "The Musical Ambassadors of the Army". May God bless you and keep you safe in your travels.

Subject: Myrtle Beach 11-12-2010

What a night! I can't find superlatives enough to describe the enjoyment of hearing the Jazz Ambassadors in concert in Myrtle Beach. I'm an old dude of 83, and I've heard most of the big jazz bands and this aggregation takes no back seat to any of them. Absolutely magnificent. Thank you so much for the experience. Bob Callahan

Subject: the volunteers

I'd like to say Thank You for the enjoyment the band gave us. They gave an outstanding performance. These talented performers make the Army proud. It was Veterans Day and they were proud soldiers as well as musicians which make all americans proud of all our armed forces. This is the second US ARMY FIELD BAND performance we have been fortunate enough to see. Thank You. Hope you will be able to continue to travel and inspire. Sincerely. A proud veteran

Subject: concert

To whom it may concern,

Several of my band students, my wife, friends and I attended The United States Army Field Band & Soldiers' Chorus concert at Auburn High School in Auburn, Alabama Tuesday, November 9, 2010. It was quite an emotional experience as our spirits were lifted and hearts were filled with patriotic pride and joy. The eclectic program was both educational and entertaining. Music can touch people in a very special way and these extraordinary musicians are among the best musicians audiences anywhere can hear. They make me proud to be an American.  
Thank You,

Subject: Volunteers @ Clover High Schoold Auditorium - November 11, 2010

Hello,

What an electrifying evening of fantastic music! The performance by the United States Army Field Band THE VOLUNTEERS was just perfect, for remembering and honoring All of our soldiers!

Both myself and my husband are now 65. We go every opportunity we have to heard all the military bands, when they come to our area.

This was the first time we have ever heard THE VOLUNTEERS and YES we want to hear them again and again.

PLEASE bring them back to our area again next year.

Thank you so very much and please let each member of THE VOLUNTEERS know that we just loved them and what they are doing for The United States of America.

I am proud to be an American!!

Subject: Blessings for a memorable concert

Office of the Chief of Public Affairs

Re: The US Army Field Band

1500 Army Pentagon

Washington, DC 20310-1500

Dear Sir:

It was a most awesome night to experience this Wonderful Band on Veteran's Day here in Duluth, GA.

I brought my mother, 83yrs old,,,,,so that she could remember her dear husband , and also celebrate the love of her grandson who was serving in the Army,

The Band is OUTSTANDING...they lifted the spirits of so many people....my hands were hurting from clapping so much!

I am so proud of the local paper who sponsored the event!

I bless the band for providing this moment for patriotic people to gather for an evening...and remember what is good in our society.

Music transcends all.....it unites souls.....For this hour I felt the love of my Dad, a veteran who had passed away.

And I remembered my son, who serves in the Army...in a great part, the values his Grandpa instilled in him.

I would not change anything...I was especially touched when the conductor saluted each branch of the service ....

She is an Angel.....and made every Veteran feel worthy.

Thank you all for sharing your talents,

Subject: November 14, concert

I want to send my thanks to the army field band and chorus for their stellar performance at Southern Wesleyan University on November 14, 2010. It was such an honor to have the opportunity to enjoy the incredible music. The performers were professional but at the same time had great personalities and I loved the sense of humor!

I am almost excessively patriotic, I love my country and can hardly tell a service man or woman "thank you for your service" without crying. I was particularly touched by the acknowledgement of the various branches of service. The gentleman sitting in front of me just beamed when we were told that the Navy was going to be honored, etc. It was a sweet moment I wish you all could have seen. The salutes to the service people and families, and the expressions on their faces was heartwarming. I definitely was glad I had grabbed some Kleenex.

I knew I would regret it if I didn't attend the concert even if it was the next to last NASCAR race of the season. Even AFTER the concert I did not regret the time spent at the concert. :-} I was blessed to have been there.

Thank you to all who are serving and keeping us free to be able to enjoy such a concert!

Sincerely,

Subject: performance

What an exhilarating evening my husband and I experienced on 4/4/11 while watching and participating in the "Volunteers" performance in Port Angeles, WA. We presently have 2 children active in the Air Force so we are very involved in military life. Seeing other areas of military life is inspiring to us. We do appreciate the value of the "Volunteers" and the moral boost it provides to the men and women in the Army.

Thank you.

Most Sincerely,

Subject: Port Angeles 4/4/11

Last night my wife and I attended the US Army Volunteers performance in Port Angeles. It was a packed house as the band ran through their program. It was a very professional performance that should make the Army proud...and as an Army vet it made me proud. The performance was alive, clean, crisp and fun! I would guess its also a wonderful recruit tool in these tough times as kids can identify and most likely want to be like these clean cut soldiers. Very good...Thanks and look forward to another performance in the future!

Subject: Hello from Florida

Hello!

I was just checking your schedule of performances and do not see any performances for Palm Beach County, FL. We saw the Field Band last year in Palm Beach Gardens and just loved the whole performance...it was THE BEST! Hopefully, you will be heading south in the near future. Thank you so much for sharing your wonderful music. It was such a great performance. It is truly an honor to be an American and live in the USA..

God Bless America and all of you!

sincerely,

Subject: The United States Army Field Band Concert-Southern Wesleyan University

Dear Army Field Band and Soldiers' Chorus:

We attended a performance of your presentation at Southern Wesleyan University in Central, SC on November 14, 2010. We appreciate all the time, practice, effort, and talent that went into your concert but it was ruined by the noise level of your concert.

Fifteen hours after the concert my ears are still popping and ringing. I hope that I have not experienced permanent damage to my hearing.

We noticed that the musicians were wearing earplugs.

My husband and friend also expressed their disappointment that the performance was so loud.

We are very glad that you appeared at Southern Wesleyan but we wish that the concert had been less loud and more pleasant to enjoy.

Thank you for your service to our great country!

Sincerely,

Subject: December 8 Concert

Thank you for a great concert. I have been fortunate to attend the last three years of holiday concerts that have been performed in the Baltimore area. However, I did wish to make you aware of the downside of holding the concert at the UMBC-RAC Arena. I live in Ellicott City and left my home an hour prior to the concert starting. It should be a 20 minute drive. I arrived on the campus without difficulty, but once there, the traffic was completely stopped. Signage was poor. There was nothing to indicate where the hundreds of cars should be going and no one directing traffic. Cars were also pouring in from I-95 and attempting to merge into the solid line of cars that had been waiting to move forward. A man (campus police?) said to park where ever we could. We parked on the street and then walked a considerable distance to the arena, an uphill walk in the dark.

Once inside, the concert had begun so we sat in the first seats available so we wouldn't disturb others. Not to worry because it was like Grand Central Station throughout the concert. People were walking back and forth to purchase drinks and snacks from some location outside the arena. I think most of the audience consisted of senior citizens and the climb up and down the bleachers was asking far too much of some. I thought for sure I was going to witness a couple of headers as people precariously made their way. It wasn't a venue for seniors! I know there were seats on the floor below us but they were filled, probably very quickly, I would imagine.

Fortunately, I am able-bodied as were my friends but we all remarked on the poor location for others. It couldn't compare to the concerts of previous years that were held in Baltimore, I believe at The Meyerhoff. The location detracted from the concert itself. My purpose in writing is the hope that future concerts will be at locations that are more accessible to the public and where the wonderful music can be fully appreciated.

Subject: Pinehurst performance

Your performance at Pinehurst NC this past weekend was just great. We thoroughly enjoyed it.

I just listened to Ray Charles' "Georgia" on Dancing With The Stars on TV and it wasn't even close to the level of performance your section leader made on Saturday. He was great, as were all the soloist. And the band was outstanding.

Thank you for a great afternoon.

Subject: Volunteers November 11th Concert @ Clover SC

Good morning!

Just a note to let you know how much we enjoyed the concert by the Volunteers November 11th at the Clover SC high school! We took our nine year old grandson Rob with us who promptly headed for the center section front row! (right in front of the drummer)!! Grandpa and I settled in the fourth row. None of us wanted to miss anything! What a marvelous display of musicianship! During one song, Rob turned around and gave us a Thumbs Up!

After the concert, several of the musicians came out in the audience - so polite and personable! Rob mentioned wanting a T shirt. I wasn't sure that was possible but Staff Sergeant Randy Wright thought for a moment and then said "Wait right here"! A few moments later Rob had the Army T shirt he had asked for and a big smile on his face! Next morning when he came down the steps for breakfast, he had on his Army T shirt and Starwars pajama bottoms!

Thanks so much to all the performing Volunteers but a special thanks to Staff Sergeant Randy Wright for truly making it a night to remember for us and our grandson!

Keep up the good work - we look forward to seeing you again!

Subject: The Volunteers Army field band

We were fortunate enough to see the Volunteers band last night in Williamsport, PA. They were awesome with incredible musical ability that rivals a lot of rock shows I've seen over the years. The military tribute at the end was truly touching. You can be very proud of this group and their representation of the US Army.



Subject: Volunteer Army Field Band

Office of the Chief of Public Affairs

re: The U.S. Army Field Band

To whom it may concern:

Last night several friends and I attended the Army Volunteers Field Band presentation in Port Angeles, Washington. It was highly anticipated as I attended the program about 10 years ago when they were here. I was very impressed with the singers and members of the band and their talents.....however, I was highly disappointed with their choice of music. Ten years ago the program was more 'patriotic' thoroughly enjoyed by all and I heard only positive feedback. That was not the case last night.

The music last evening was geared to a much younger crowd and many, many were displeased with the content, expecting a similar patriotic overtone as in the first concert ten years ago. Not that they didn't do a tribute, and not that our servicemen weren't mentioned from time to time in the program, but the music was definitely not geared to such an older crowd. I know 'you can't please all of the people all of the time', but it seems to me, when a crowd such as ours is observed.....and in particular this one.....(mostly 'gray haired' seniors,) the band would be prepared to have a second selection (ie; more patriotic, & '40's tunes) in place to play to a very definitely 'over 65 crowd. It goes without saying the younger crowd could use a good dose of Patriotic songs. Everyone gets rock, jazz, loud and energetic music fed to us from every media in our daily lives. We expect the Army Band to be a 'step up' and offer what our country needs right now.....songs to help us remember who we are, where we came from and why we're here.....patriotic songs do that. Most I spoke with were excited at the prospect of hearing our great patriotic songs, played by a great Army Band once again in our area. That's not to say some 'modern' music wouldn't be welcomed interspersed amongst the other, but it was just the opposite.

The bottom line for me and many others there last night was this: The band and singers were very good, but sorely lacking in the ability to recognize and play to a much older audience. Many left early.

Thank you for your time and I appreciate the opportunity to state my comments.

Would I see them again? Yes.....I totally support our military.

Sincerely,

ps: My father served on the USS Arizona and then other ships during WWII)

(I am also a grandmother of three in the Army and a nephew on ship in Iraq now.)

Subject: performance comments

I'm sorry to be negative, but this concert was not what I expected, and it was close to torture to sit through it. I would have quietly left except that I had arranged a birthday celebration to include the concert, and the others in my group were along at my invitation. After the concert when we could talk, I learned that all but one of the others hated nearly every moment of it. It did not measure up to its billing. There were to be several types of music, but in fact nearly every moment was the loud, raucous sort. As I looked at the audience, I could see that the majority were older, and there were a number of the greatest generation there, including some who had served in the military, and what they heard was not why they came. I had been excited at the opportunity, but now am disappointed and chagrined to learn that my tax dollars are supporting this, and that the billing of the music program was misleading. Please be more honest in the description.

Subject: Lewistown, PA Concert

Good morning,

Last evening (March 12) my wife and I attended the U.S. Army Field Band and Chorus concert at the Lewistown, PA High School. We were in awe at the excellence of all the talented musicians and their conductor. There was something for everyone-and all done to perfection. You could sense from audience reaction that everyone was appreciative not only of the outstanding quality of the musicians but also of the fact that they represented everything that America is all about and did so in superb manner.

Being a former Marine from the early 60's, seeing these fine men and women soldiers exhibiting their pride in the uniform they wear, and the Army and Nation they so proudly serve and represent, was very moving indeed! I especially appreciated the Armed Forces Salute and was proud to stand as an older Marine, in body, but still a young Marine at heart! Thank you for that experience.

Believe me when I say that the U. S. Army can be extremely proud of this fine group of soldiers and musical ambassadors. Looking at their rigorous performance schedule, it is very obvious that there is a lot of hard work and very tiring days on everyone's part.

Please know this effort and diligence does not go unnoticed by those of us who are fortunate enough to "see them in action!" We appreciate them and their dedication.

Thank you and Semper Fi!!

Sgt. E-5 USMC

Subject: The Jazz Ambassadors

I was privileged, along with my wife, to enjoy a performance of the Jazz Ambassadors at the Palace Theater in Greensburg, PA on April 7 of this year. If your mission is to take the excellence of our army into the grassroots of America, then I would say the men and women who performed for a packed house here in Greensburg are doing an outstanding job. I salute each and every one of them for their work in representing our Army with such wonderful talent.

Thank you for bringing this program to us.

Subject: U.S. Army Field Band

I am writing to say what a wonderful evening we had this week at the Arlington, MA Town Hall. Your Musical Ambassadors of the Army are so talented and entertaining. Not only are they dedicated to the Army, but also to sharing their talent and bringing a sense of American Pride to all that are fortunate enough to hear them.

May these outstanding soldiers/musicians continue to be supported by the Army with their mission of spreading enjoyment and patriotism.

Thank You,

Subject: La Grande, Or. performance

Members of; THE US ARMY FIELD BAND; My wife and I attended your concert at EOSU campus, it was an outstanding performance. We wish to thank very much for considering our small community. You made one old veteran's heart swell with pride. Hopefully I will be around to see more of your talented performances. Thank you.

Subject: May 13th Performance at the Oxnard College Gymnasium

To Whom it May Concern:

On behalf of all of the residents and staff from the Veterans Home of California – Ventura, thank you very much for your wonderful performance Friday night.

Seventeen (17) members from our Veterans Home were able to attend the concert at Oxnard College and it has been the talk of the Home.

I have had numerous residents inform me that it is the best show they have attended, that tickets could easily go for \$50-100, that everything was very professional.

Another resident informed me that all of the band / chorus members are Sergeants are higher. This made quite an impression on him.

Thank you for offering this free concert to our local community and especially allowing our Veterans to experience some of their own.

Our Veterans Home opened in January 2010 and is a small 60-bed assisted living facility for Veterans ages 62 and older.

We currently have 52 residents in the Home. They range in age from 65 – 94 years old and served in World War II, the Korean War and the Vietnam Wars.

We would love to have the opportunity to see future performances and therefore, if you can forward my name and contact information to the appropriate person I would greatly appreciate it.

Thank you again for giving our residents a night to remember!

Sincerely,

Subject: concert

Dear Sir,

I had the privilege of attending the Army Field Band and Choir concert in LaGrande, Oregon

on April 29th 2011. This was a very inspiring concert. The music presentation was terrific. I am

a retired band instructor from a small town Enterprise, Oregon I am also a World War II Veteran.

I also fought in the Battle of the Bulge. I just wanted to make my feelings known to you how I

felt about this LaGrande, Oregon concert. It was beautiful all the way around. I was very impressed with the piccolo Obligato in the Stars and Stripes Forever. To have that music memorized and not miss a note was outstanding to say the least.

Thanks for allowing us to listen to your fine music.

Sincerely xxxx director retired

Subject: Calumet, MI performance

Dear Sir/Madame,

I wish to thank you for the opportunity to watch an outstanding performance by the Jazz Ambassadors tonight at the historic Calumet Theatre. Together, my family enjoyed the fine music performed by terrific ambassadors for the U.S. Army.

This was particularly meaningful during lean economic times when the opportunity to enjoy quality family entertainment is scarce. As a veteran it also stirred emotions within me that I cannot express and uplifted my spirits.

Thank you for sharing the time and talent of the Jazz Ambassadors with us.

Sincerely,

Subject: thank you

This thanks goes to The U. S. Army Field Band and Soldiers' Chorus and to The Jazz Ambassadors. We had the pleasure of listening to both of these groups in the Daytona Beach and Ormond Beach areas and thoroughly enjoyed it. We always look forward to your performances as my husband is a musician and our son is in the Army so it is always a special time for us to have the pleasure of being in your presence and listening to great performances. While your families are missing you and we our son, it brings us closer together when we are around other military soldiers and reenforces the pride we have in all of you.

We admire very much your devotion to country and all you do serving our nation and keeping us safe. We wish each one of you and your families a wonderful holiday season!

Hooah,

Proud parents of an Army Soldier

Subject: Thank you

Dear United States Army Field Band,

My husband and I enjoyed the delightful night we spent being uplifted by you in Blackfoot, Idaho. The community has had a fresh breath of patriotism that will linger long after your moments with us. We are a family composed of band geeks, warriors, and sailors. All four of our children were school band musicians. Personally I believe those with a musical background go far in military service careers, even if they are not performers. Among our children we have had a U.S. Marine Amphibious Assault Tracker, a member of the Presidential Helicopter Squadron, and currently one son is an active duty submarine officer. My husband and I are members of a local community orchestra

Your music brought tears to our eyes because we can comprehend the effort that goes in achieving the fabulous tones we heard. Music and the defense of our nation go hand in hand. Music touches the soul like no other message.

Thank you for including our small town on your tour. I work in a Middle School where I am delighted to have many young people list the military as their career goal. Such efforts as yours keep our United States military strong and appreciated.

Sincerely,

Subject: 'THANK YOU!' is insufficient.....from Sebring, Florida

Dear Sir or Madam,

My...there are no words to express our profound and total enjoyment of the performance last night of the Army Field Band which took place at the SFCC Theatre for the Performing Arts in Avon Park, Florida. We are from Sebring which is just a short distance from Avon Park to the South.

From the 'get go' we knew we were in the presence of the Army as well as such professional musicians and singers!

The folks who spoke were very proficient yet spoke from the heart to our hearts. I don't believe when the Armed Forces Salute was performed there wasn't one person in the audience who did not stand up; you see, our area is known for military retirees. We attended with a precious gentleman who was in the Army Air Corp and is 88 years old...Jerry had a marvelous time!!

I personally have never served 'active duty' yet with a husband who was in the Navy and having two sons who served in the Air Force; one for 10 years which included Desert Storm and our oldest son having recently retired from the Air Force with the rank of Lt. Col. I was privileged to stand in their honor. I did SO appreciate when Capt. Sharon Toulouse mentioned that we families also endure great sacrifices which is so very true. It was a packed house last night; therefore, we hope you will consider coming to visit us again and other folks affiliated with the military 'music world'! Thank you again!

May I just say in closing: God bless you all and God bless America!!!!

Sincerely,

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